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INSTITUTIONIS ORATORIAE

LIBER DECIMUS

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M. FABI QUINTILIANI

INSTITUTIONIS ORATORIAE

LIBER DECIMUS

A Revised Text

WITH INTRODUCTORY ESSAYS
CRITICAL AND EXPLANATORY NOTES
AND A FACSIMILE OF THE HARLEIAN MS.

BY

W. PETERSON, M.A., LL.D.

PRINCIPAL OF UNIVERSITY COLLEGE, DUNDEE
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PREFACE.

THIS volume has grown in my hands during the last eighteen months. If I had contented myself with a short commentary, it might have appeared sooner and in a slighter form. But in addition to the full and careful illustration required for the matter of Quintilian's Tenth Book, the criticism of the text has become so important as to call for separate treatment. It has engaged, within recent years, a large share of the attention of some of the foremost scholars on the Continent. Even while this volume was passing through the press, fresh evidence of their continued activity was received in the shape of two valuable papers—an article by Moriz Kiderlin in one of the current numbers of the *Rheinisches Museum*, and Becher's 'Zum zehnten Buch des Quintilianus' in the *Programm des Königlichen Gymnasiums zu Aurich* for Easter, 1891. The latter I have found especially interesting, as confirming many of the conclusions at which, with the help of one of the manuscripts in the British Museum (Harl. 4995), I had arrived in regard to textual difficulties.

The importance ascribed to another English codex (Harl. 2664) will, I venture to think, be held to be justified by the account of it given in the Introduction. After I had examined it for myself, a collation of it was kindly put at my disposal by Mr. L. C. Purser, of Trinity College, Dublin, to whom I take this opportunity of rendering my best thanks. I am indebted also to M. Ch. Fierville, Censeur des études au Lycée Charlemagne, for sending me his collation of four important Paris

manuscripts (Pratensis, Puteanus, 7231 and 7696), and also of the Spanish Salmantinus. As to the other codices which I have been at the trouble of collating personally, it will not be imagined that any mistaken estimate has been formed of their value. If some of them throw little fresh light on existing difficulties, they have each a bearing on the history of the constitution of the text; and it seemed desirable to complete, by some account of them, the elaborate description of the Manuscripts of Quintilian given by M. Fierville in his latest volume.

A reference to the list of authorities consulted will show the extent of the obligations incurred to other editors and critics. Krüger's third edition has been especially useful. And though Professor Mayor's commentary extends only to the fifty-sixth section of the first chapter, I trust I have profited by the example of scholarly thoroughness which he set me in the part of the work which he was able to overtake. His Analysis has also been largely followed.

For convenience of reference, a table of places has been added in which the text of this edition differs from that of Halm and of Meister. Special attention has been paid to the matter of punctuation, in regard to which German methods have not been adopted.

One or two of my own conjectural emendations I have presumed to insert in the text, and others are suggested in the Critical Notes. Perhaps the most important is *sic dicere* for the MS. *inicere* at 7 § 29.

If my volume should strike any student as having been prepared on too elaborate a scale, I trust it will be remembered that Quintilian is a neglected author, for whom nothing has been done in this country (with the exception of Professor Mayor's incomplete edition of the Tenth Book) since the beginning of the present century. Perhaps its publication may help to clear the way for a final issue of the whole text of the *Institutio*.

W. P.

DUNDEE, 26th *June*, 1891.

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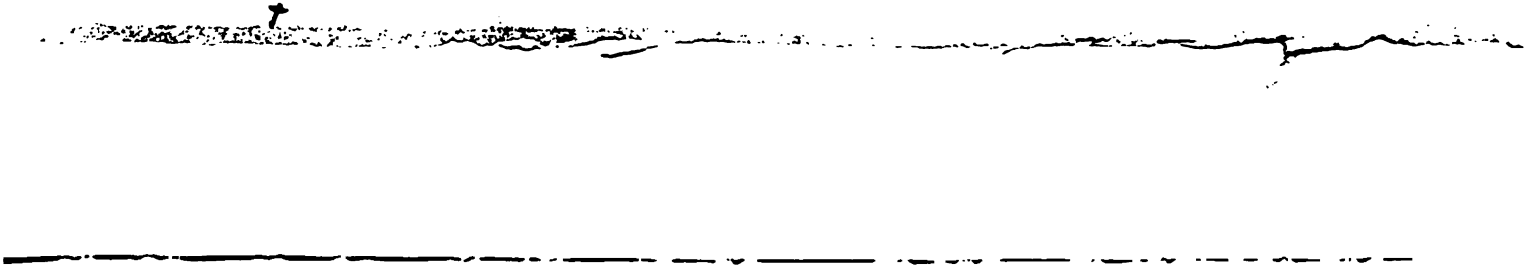

INTRODUCTION.

I.

LIFE OF QUINTILIAN.

IT would be possible to state in a very few lines all that is certainly known about Quintilian's personal history; but much would remain to be said in order to convey an adequate idea of the large place he must have filled in the era of which he is so typical a representative. The period of his activity at Rome is nearly co-extensive with the reign of the Flavian emperors,—Vespasian, Titus, and Domitian. For twenty years he was the recognised head of the teaching profession in the capital, and a large proportion of those who came to maturity in the days of Trajan and Hadrian must have received their intellectual training in his school. It is in itself a sign of the tendencies of the age that Quintilian should have enjoyed the immediate patronage of the reigning emperor in the conduct of work which would formerly have attracted little notice. In earlier days the profession of teaching had been held in low repute at Rome [1]. The first attempt to open a school of rhetoric, in B.C. 94, was looked on with the greatest suspicion and disfavour. Even Cicero adopts a tone of apology in the rhetorical text-books which he wrote for the instruction of others. But now all was changed, and education had come to be, as it was in a still greater degree under Nerva, Trajan, and the Antonines, a department of the government itself. Vespasian was the founder of a new dynasty; and, though he had little culture to boast of himself, he was shrewd enough to appreciate the advantages to be derived from systematising the education of the Roman youth, and maintaining friendly relations

[1] (Rhetores) quorum professio quam nullam apud maiores auctoritatem habuerit, Tac. Dial. 30.

with those to whom it was entrusted. Quintilian, for his part, seems to have diligently seconded, in the scholastic sphere, his patron's efforts to efface the memory of the time of trouble and unrest which had followed the extinction of the Julian line in the person of Nero. After his retirement from the active duties of his profession, he received the consular insignia from Domitian,—the promotion of a teacher of rhetoric to the highest dignity in the State being regarded as a most unexampled phenomenon by the conservative opinion of the day, which had failed to recognise the significance of the alliance between prince and pedagogue. The interest with which the publication of the *Institutio Oratoria* was looked forward to, at the close of his laborious professional career, is sufficient evidence of the authoritative position Quintilian had gained for himself at Rome. It was a tribute not only to the successful teacher, but also to the man of letters who, conscious that his was an age of literary decadence, sought to probe the causes of the national decline and to counteract its evil influences.

Like so many of the distinguished men of his time, Quintilian was a Spaniard by birth. There must have been something in the Spanish national character that rendered the inhabitants of that country peculiarly susceptible to the influences of Roman culture: certainly no province assimilated more rapidly than Spain the civilisation of its conquerors. The expansion of Rome may be clearly traced in the history of her literature. Just as Italy, rather than the imperial city itself, had supplied the court of Augustus with its chiefest literary ornaments, so now Spain sends up to the centre of attraction for all things Roman a band of authors united, if by nothing else, at least by the ties of a common origin. Pomponius Mela is said to have come from a place called Cingentera, on the bay of Algesiras; Columella was a native of Gades, Martial of Bilbilis; the two Senecas and Lucan were born in Corduba. The emperor Trajan came from Italica, near Seville; while Hadrian belonged to a family which had long been settled there. Quintilian's birthplace was the town of Calagurris (Calahorra) on the Ebro, memorable in previous history only for the resistance which it enabled Sertorius to offer to Metellus and Pompeius: it was the last place that submitted after the murder of the insurgent general in B.C. 72.

In most of the older editions of Quintilian an anonymous Life appears, the author of which (probably either Omnibonus Leonicenus or Laurentius Valla) prefers a conjecture of his own to the 'books of the time,' and makes out that Quintilian was born in Rome. His main argument is that Martial does not include his name among those of the distinguished authors to whom he refers as being of Spanish origin (e. g. Epigr. i.

61 and 49), though he addresses him separately in complimentary terms (Epigr. ii. 90). Against this we may set, however, the line in which Ausonius embodies what was evidently a well-known and accepted tradition (Prof. i. 7) :—

Adserat usque licet Fabium Calagurris alumnum ;

and the statement of Hieronymus in the *Eusebian Chronicle :—Quintilianus, ex Hispania Calagurritanus, primus Romae publicam scholam* [*aperuit*]. The latter extract carries additional weight if we accept the conjecture of Reifferscheid[1] that Jerome here follows the authority of Suetonius (Roth, p. 272) in his work on the grammarians and rhetoricians.

The fact of Quintilian's Spanish origin may therefore be regarded as fully established, though we cannot cite the authority of Quintilian himself on the subject. His removal to Rome, at a very early period of his life, would naturally make him more of a Roman than a Spaniard; and this is probably the reason why he nowhere refers to the accident of his birth-place. Indeed his work does not lend itself to autobiographical revelations. Most of his reminiscences, some of which occur in the Tenth Book (1 §§ 23 and 86, 3 § 12 : cp. v. 7, 7 : vi. 1, 14 : xii. 11, 3) are suggested by some detail connected with his subject. Apart from the famous introduction to Book VI, where his grief for the loss of his wife and two sons is allowed to interrupt the continuity of his argument, he speaks of his father only once (ix. 3, 73), and then simply to quote, not without some diffidence, a *bon mot* of his in illustration of a figure of speech. The father was himself a rhetorician, and seems to have taught the subject both at Calagurris and also after the family removed to Rome : whether he is identical with the Quintilianus mentioned as a declaimer of moderate reputation by the elder Seneca (Controv. x. praef. 2 : cp. ib. 33, 19) cannot now be ascertained.

The date of Quintilian's birth has been variously given as A.D. 42, A.D. 38, and A.D. 35, the last being now most commonly adopted. It cannot be determined with certainty, though a few considerations may here be adduced to show why it seems necessary to discard any theory that would put it after A. D. 38. Dodwell, in his 'Annales Quintilianei' (see Burmann's edition, vol. ii. p. 1117), arrived at the year A.D. 42, after a careful examination of all the passages on which he thought it allowable to base an inference. But Quintilian tells us himself that he was a young man (*nobis adulescentibus* vi. 1, 14) at the trial of Cossutianus Capito,

[1] C. Suetoni Tranquilli praeter Caesarum libros reliquiae. Leipzig 1860, p. 365 sq. and 469 sq.

which we know from Tacitus (Ann. xiii. 33) took place in A. D. 57: a fact which is in itself enough to show that Dodwell is at least two years too late. Another indication is derived from the references which Quintilian makes to his teacher Domitius Afer, who is known to have died at a ripe old age in A. D. 59: cp. xii. 11, 3 *vidi ego . . . Domitium Afrum valde senem*: v. 7, 7 *quem adulescentulus senem colui*: x. 1, 86 *quae ex Afro Domitio iuvenis excepi*. Unfortunately we do not know the date of the trial of Volusenus Catulus referred to in x. 1, 23: Quintilian was a boy at the time (*nobis pueris*). In the preface to Book VI he writes like an old man: this appears especially in the reference he makes to the wife whom he had lost and who was only nineteen,—*aetate tam puellari praesertim meae comparata* § 5. If we may infer that Quintilian was nearer sixty than fifty when he wrote these words, in A. D. 93 or 94, we may be certain that he was born not later than A. D. 38, and probably two or three years earlier.

Quintilian received his early education at Rome, and his father's position as a teacher of rhetoric, as well as the whole tendency of the education of the day, no doubt gave it a rhetorical turn from the very first. Even boys at school practised declamation, as may be seen from the following passage of the *Institutio*:—

'*Non inutilem scio servatum esse a praeceptoribus meis morem, qui cum pueros in classes distribuerant, ordinem dicendi secundum vires ingenii dabant; et ita superiore loco quisque declamabat ut praecedere profectu videbatur. Huius rei iudicia praebebantur: ea nobis ingens palma, ducere vero classem multo pulcherrimum. Nec de hoc semel decretum erat: tricesimus dies reddebat victo certaminis potestatem. Ita nec superior successu curam remittebat, et dolor victum ad depellendam ignominiam concitabat. Id nobis acriores ad studia dicendi faces subdidisse quam exhortationem docentium, paedagogorum custodiam, vota parentium, quantum animi mei coniectura colligere possum, contenderim.*'—i. 2, 23–25.

The same style of exercise was kept up at a later stage, when the boy passed into the hands of a professed teacher of rhetoric, such as the notorious Remmius Palaemon, who is said by the scholiast on Juvenal (vi. 451) to have been Quintilian's master:—

'*Solebant praeceptores mei neque inutili et nobis etiam iucundo genere exercitationis praeparare nos coniecturalibus causis, cum quaerere atque exsequi iuberent "cur armata apud Lacedaemonios Venus" et "quid ita crederetur Cupido puer atque volucer et sagittis ac face armatus" et similia, in quibus scrutabamur voluntatem.*'—ii. 4, 26.

He now came into contact with, and listened to the eloquence of, the most celebrated orators of the day. In his relations with the greatest of

these, Domitius Afer, Quintilian seems to have acted on the maxim which he himself lays down for the budding advocate : *oratorem sibi aliquem, quod apud maiores fieri solebat, deligat, quem sequatur, quem imitetur* x. 5, 19. To Afer he attached himself (*adsectabar Domitium Afrum* Plin. Ep. ii. 14, 10), and was in all probability by him initiated in the business of the law-courts and public life generally: cp. v. 7, 7 *adulescentulus senem colui* (*Domitium*). In this passage Afer is said to have written two books on the examination of witnesses; and from vi. 3, 42 it would appear that his 'dicta' or witticisms were sufficiently distinguished to merit the honour of publication. He had held high office under Tiberius, Caligula, and Nero, and his pre-eminence at the bar was undisputed: xii. 11, 3 *principem fuisse quondam fori non erat dubium.* In his review of Latin oratory, Quintilian gives him high praise: *arte et toto genere dicendi praeferendus, et quem in numero veterum habere non timeas* x. 1, 118. The pupil was fortunate therefore in his master, and he drew upon his reminiscences of Afer's teaching when he himself came to instruct others (Plin. l. c.). Among other notable orators of the day were Servilius Nonianus (x. 1, 102), Iulius Africanus (x. 1, 118: xii. 10, 11), Iulius Secundus (x. 1, 120: 3, 12: xii. 10, 11), Galerius Trachalus (x. 1, 119: xii. 10, 11), and Vibius Crispus (ibid.).

When he was about twenty-five years of age some motive induced Quintilian to return to Calagurris, his native town; and there he spent several years in the practice of his profession as teacher and barrister. We know that he came back to Rome with Galba in A.D. 68: the evidence for this is again the statement made by Hieronymus in the Eusebian Chronicle, *M. Fabius Quintilianus Romam a Galba perducitur.* Galba had been governor of Hispania Tarraconensis under Nero (A.D. 61–68), and it is not improbable that Quintilian, when he returned to his native country, was in some way attached to his official retinue; the numerous *bons mots* which he records in the third chapter of the Sixth Book (§§ 62, 64, 66, 80, 90) seem to point to a certain amount of personal intercourse between himself and the future emperor[1].

At Rome Quintilian must soon have proved himself thoroughly qualified for the work of teaching and training the young. The imperial countenance afterwards shown him by Vespasian was in all probability only an official expression of the esteem felt in the Roman community for one who was serving with such distinction in a sphere of which the importance was coming now to be more adequately recognised. Quintilian was not only a learned man and a great teacher: he was a great

[1] There is however some doubt about the name, most editors reading L. Galba.

moral power in the midst of a people which had long been demoralised by the vices of its rulers. The fundamental principle of his teaching, *non posse oratorem esse nisi virum bonum* (i. pr. § 9 and xii. 1), shows the high ideal he cherished and the wide view he took of the opportunities of his position. He felt himself strong enough to make a protest against the literary influence of Seneca, then the popular favourite, and to endeavour to recall a vitiated taste to more rigorous standards: *corruptum et omnibus vitiis fractum dicendi genus revocare ad severiora iudicia contendo* (x. 1, 125). And when, in the evening of his days, he wrote his great treatise on the 'technical training' of the orator, it was from himself and his own successful practice that he drew many of his most cogent illustrations, e.g. vi. 2, 36, and (in regard to his powers of memory) xi. 2, 39 and iv. 2, 86.

In the earlier years of his career at Rome, before he became absorbed in the work of teaching, Quintilian must have had a considerable amount of practice at the bar. He tells us himself of a speech which he published, *ductus iuvenali cupiditate gloriae* viii. 2, 24. It was of a common type. A certain Naevius Arpinianus was accused of having killed his wife, who had fallen from a window; and we may infer with certainty from the tone of Quintilian's reference to the circumstances of the case that he succeeded in securing the acquittal of Naevius—more fortunate than the wife-killer of whom we read in Tacitus (Ann. iv. 22). A more distinguished cause was that of Berenice, the Jewish Queen before whom St. Paul appeared (Acts xxv. 13), and whose subsequent visit to Rome was connected with the ascendency she had established over the heart of the youthful Titus (Tac. Hist. ii. 2: Suet. Tit. 7). We can only speculate on the nature of the issue involved, as Quintilian confines himself to a bare statement of fact—*ego pro regina Berenice apud ipsam causam dixi* iv. 1, 19. It was in all probability a civil suit brought or defended by Berenice against some Jewish countryman; and the phenomenon of the queen herself presiding over a trial in which she was an interested party is accounted for by the hypothesis that, at least in civil suits, Roman tolerance allowed the Jews to settle their own disputes according to their national law. On such occasions the person of highest rank in the community to which the disputants belonged might naturally be designated to preside over the tribunal[1].

[1] So Hild, Introd. p. xii, where reference is made to the following authorities as establishing this custom for the Jews of Asia: Joseph. xiv. 10. 17 Ἰουδαῖοι . . . ἐνέβαλον ἑαυτοῖς σύνοδον ἔχειν ἰδίαν κατὰ τοὺς πατρίους νόμους ἐν ἀρχῇ καὶ τόπον ἴδιον, ἐν ᾧ τά τε πράγματα καὶ τὰς πρὸς ἀλλήλους ἀντιλογίας κρίνουσι—the words of L. Antonius, governor of the province of Asia, A.D. 50. Cp. id. xiv. 7, 2: Act Apost. ix. 2: xxii. 19: xxvi. 11: Cor. ii. 11, 24. The privilege was maintained

In another case, Quintilian seems to have shown some of the dexterity attributed to him in the oft-quoted line of Juvenal (vi. 280) *Dic aliquem, sodes, dic, Quintiliane, colorem.* He was counsel for a woman who had been party to an arrangement by which the provisions of the Voconian law (passed B.C. 169 to prevent the accumulation of property in the hands of females) had been evaded by the not uncommon method of a fraudulent disposition to a third person[1]. Quintilian's client was accused of having produced a forged will. This charge it was easy to rebut, though it rendered necessary the explanation that the heirs named in the will had really undertaken to hand the property over to the woman; and if this explanation were openly given it would involve the loss of the estate. There is an evident tone of satisfaction in Quintilian's description of what happened: *ita ergo fuit nobis agendum ut iudices illud intellegerent factum, delatores non possent adprehendere ut dictum, et contigit utrumque* (ix. 2, 74).

Unlike his great model Cicero, who was considered most effective in the *peroratio* of a great case, where the work was divided among several pleaders, Quintilian was generally relied on to state a case (*ponere causam*) in its main lines for subsequent elaboration: *me certe, quantacunque nostris experimentis habenda est fides, fecisse hoc in foro, quotiens ita desiderabat utilitas, probantibus et eruditis et iis qui iudicabant, scio: et (quod non adroganter dixerim, quia sunt plurimi quibuscum egi qui me refellere possint si mentiar) fere a me ponendae causae officium exigebatur* iv. 2, 86. His methodical habit of mind would render him specially effective for this department of work. Other orators may have been more brilliant, more full of fire, and more able to work upon the feelings of an audience: if Quintilian had not the 'grand style'—if he represents the type of an orator that is 'made' rather than 'born'—we may at least believe that he was unsurpassed for judicious, moderate, and effective statement. His model in this as in other matters was probably Domitius Afer, of whom Pliny says (Ep. ii. 14, 10) *apud decemviros dicebat graviter et lente, hoc enim illi actionis genus erat.* His character and training would secure him a place apart from the common herd. 'Among the orators of the day, some ignorant and coarse, having left mean occupations, without any preliminary study, for the bar, where they made up in audacity for lack of talent, and in noisy conceit for a defective knowledge

under the Christian emperors: see inter alia Cod. Theod. ii. 1, 10 *sane si qui per compromissum, ad similitudinem arbitrorum, apud Iudaeos vel patriarchas ex consensu partium in civili duntaxat negotio putaverint litigandum, sortiri eorum iudicium iure publico non vetentur.*

[1] Gaius ii § 274 *mulier quae ab eo qui centum milia aeris census est, per legem Voconiam heres institui non potest, tamen fideicommisso relictam sibi hereditatem capere potest.*

of law—others trained in the practice of delation to every form of trickery and violence—Quintilian, honest, able, and moderate stood by himself[1]."

It was after Quintilian had attained some distinction in the practice of his profession, probably in the year 72, that his activity became invested with an official and public character. We learn the facts from Suetonius's Life of Vespasian (ch. 18): *primus e fisco latinis graecisque rhetoribus annua centena constituit*: and the Eusebian chronicle (see Roth's Suetonius, p. 272), *Quintilianus, ex Hispania Calagurritanus, qui primus Romae publicam* ('state-supported') *scholam* [*aperuit*] *et salarium e fisco accepit, claruit*—the zenith of his fame being placed between the years 85 and 89 A.D. Vespasian, in fact, created and endowed a professorial Chair of Rhetoric, and Quintilian was its first occupant. He thus became the official head of the foremost school of oratory at Rome, and the 'supreme controller of its restless youth':

Quintiliane, vagae moderator summe iuventae,
Gloria Romanae, Quintiliane, togae.—Mart. ii. 90, 1–2.

In this capacity he must have exercised the greatest possible influence on the rising youth of Rome. The younger Pliny was his pupil, and evidently retained a grateful memory of the instruction which he received from him: Ep. ii. 14, 9 and vi. 6, 3. The same is true, in all probability, of Pliny's friend Tacitus, who has much in common with Quintilian: possibly also of Suetonius. If Juvenal was not actually his pupil,—he is believed to have practised declamation till well on in life,—we may infer from the complimentary references which occur in his Satires that he at least appreciated Quintilian's work and recognised its healthy influence[2].

After a public career at Rome, extending over a period of twenty years[3], Quintilian definitely retired from both teaching and pleading at

[1] Hild, Introd. pp. xiii.-xiv, where passages are cited from contemporary literature describing both types. For the first cp. Martial viii. 16 *Pistor qui fueras diu, Cipere, Nunc causas agis*, and *passim*: Petronius, Sat. 46 *destinavi illum artificii docere, aut tonstrinum aut praeconem aut certe causidicum*... Philero was lately a street porter: *nunc etiam adversus Norbanum se extendit; litterae thesaurum est, et artificium numquam moritur*: Juv. vii. 106 sqq.: Plin. v. 13, 6 sq.: vi. 29. Of the second class the best representative is Aquilius Regulus, informer and legacy-hunter, on whose account Herennius Senecio parodied Cato's famous utterance, *vir malus dicendi imperitus* Plin. iv. 7, 5 and ii. 20.

[2] Hild (p. xv. note) compares Juv. Sat. xiv. 44 sqq. with Quint. i. 2, 8 and Tac. Dial. 29: and especially Sat. vii. 207 with Quint. ii. 2, 4: *Di, maiorum umbris tenuem et sine pondere terram Spirantesque crocos et in urna perpetuum ver, Qui praeceptorem sancti voluere parentis Esse loco!* and *Sumat ante omnia parentis erga discipulos suos animum* (sc. *praeceptor*) *ac succedere se in eorum locum a quibus sibi liberi tradantur existimet.*

[3] i. pr. § 1 *post impetratam studiis meis quietem quae per viginti annos erudiendis iuvenibus impenderam.* The chronology is rather uncertain. It is supposed that Quintilian began his *Institutio* in 92 or 93 and finished it in 94 or 95. If the period of twenty years is to be interpreted rigorously, we may suppose that he is referring to his official career, as it may

the bar. He seems to have profited by the example of his model, Domitius Afer, who would have done better if he had retired earlier (xii. 11, 3): Quintilian thought it was well to go while he would still be missed,—*et praecipiendi munus iam pridem deprecati sumus et in foro quoque dicendi, quia honestissimum finem putabamus desinere dum desideraremur*, ii. 12, 12. The wealth which he had acquired by the practice of his profession (Juv. vii. 186–189) enabled him to go into retirement with a light heart. The first-fruits of his leisure was a treatise in which he sought to account for that decline in eloquence for which the *Institutio Oratoria* was afterwards to provide a remedy. It was entitled *De causis corruptae eloquentiae*, and was long confounded with the Dialogue on Oratory, now ascribed to Tacitus: he refers to this work in vi. pr. § 3: viii. 6, 76: possibly also in ii. 4, 42: v. 12, 23: vi. pr. § 3: viii. 3, 58, and 6, 76 [1]. This treatise is no longer extant, and we have lost also the two books *Artis Rhetoricae*, which were published under Quintilian's name (1 pr. § 7), *neque editi a me neque in hoc comparati: namque alterum sermonem per biduum habitum pueri quibus id praestabatur exceperant, alterum pluribus sane diebus, quantum notando consequi potuerant, interceptum boni iuvenes sed nimium amantes mei temerario editionis honore vulgaverant* [2]. In a recent edition of the 'Minor Declamations' (M. Fabii Quintiliani declamationes quae supersunt cxlv Lipsiae, 1884), Const. Ritter endeavours to show that this is the work referred to in the passage quoted above, from the preface to the *Institutio*: cp. Die Quintilianischen Declamationen, Freiburg i. B., und

have been in 72 that Vespasian took the step referred to above, p. viii. Or we may understand him to be dating the period of his educational activity as extending from A.D. 70 to A D. 90, though he did not begin to write the *Institutio* till 92. The latter is the more probable alternative.

[1] See De Quintiliani libro qui fuit De Causis Corruptae Eloquentiae: Dissertatio Inauguralis: Augustus Reuter, Vratislaviae 1887.

[2] The *Declamationes* may also be mentioned here, as having long been credited to Quintilian: they consist of 19 longer and 145 shorter pieces. That Quintilian practised this form of rhetorical exercise, and with success,—at least in the earlier part of his career,—is clear from such passages as xi. 2, 39: but it seems probable, from the nature of the contents of the existing collection, if not from the style, that tradition has erred in attributing to the master what must have been, in the main, the work of pupils and imitators. The popular habit of tacking on to a great name whatever seems not unworthy of it, may account for the fact that these rhetorical efforts are credited to Quintilian as early as the time of Ausonius, who says (Prof. 1, 15) *Seu libeat fictas ludorum evolvere lites Ancipitem palmam Quintilianus habet.* St. Jerome, on Isaiah viii. praef., speaks of his *concinnas declamationes*: Lactantius i. 24 quotes one which has disappeared from the collection; and lastly, Trebellius Pollio, a historian of the age of Diocletian, speaking of a certain Postumus, of Gaulish origin, adds: *fuit autem . . . ita in declamationibus disertus ut eius controversiae Quintiliano dicantur insertae* (Trig. tyr. 4, 2): cp. ib. *Quintiliano, quem declamatorem Romani generis acutissimum vel unius capitis lectio prima statim fronte demonstrat* (Hild, Introd. p. xxi. note).

Tübingen, 1881, p. 246 sqq.[1] Meister's view, however, is that, like the 'Greater Declamations,' which are generally admitted to have been composed at a later date, the 'Minor Declamations' also were written subsequently either by Quintilian himself or (more probably) by imitators who had caught his style and were glad to commend their compositions by the aid of his great name. Even in his busy professional days Quintilian had suffered from the zeal of pirate publishers: he tells us (vii. 2, 24) that several pleadings were in circulation under his name which he could by no means claim as entirely his own: *nam celerae, quae sub nomine meo feruntur, neglegentia excipientium in quaestum notariorum corruptae minimam partem mei habent.*

While living in retirement, and engaged on the composition of his work, Quintilian received a fresh mark of Imperial favour, this time from Domitian. This prince had adopted two grand-nephews, whom he destined to succeed him on the throne,—the children of his niece Flavia Domitilla, and of Flavius Clemens, a cousin whom he associated with himself about this time in the duties of the consulship. They were rechristened Vespasian and Domitian (Suet. Dom. 15), and the care of their education was entrusted to Quintilian (A.D. 93). He accepted it with fulsome expressions of gratitude and appreciation[2]; but did not exercise it for long[3], as the children, with their parents, became the victims of the tyrant's capriciousness shortly before his murder, and were ruined as rapidly as they had risen. Flavius Clemens was put to death, and his wife Domitilla, probably accompanied by her two sons, was sent into exile. They seem to have embraced the Jewish faith; and it is interesting to speculate on the possibility that through intercourse with them, and with their children, Quintilian may have come into contact with a religion which was the forerunner of that which was destined soon afterwards to achieve so universal a triumph.

It was while he was acting as tutor to the two princes that Quintilian received, through the influence of their father Flavius Clemens, the compliment of the consular insignia. This we learn from Ausonius, himself the recipient of a similar favour from his pupil Gratian: *Quintilianus per Clementem ornamenta consularia sortitus, honestamenta nominis potius videtur quam insignia potestatis habuisse.* It was probably in allusion to

[1] See also the Dissertatio of Albertus Trabandt, Gryphiswaldiae 1883, *De Minoribus quae sub nomine Quintiliani feruntur Declamationibus.*

[2] iv. pr. 2 *Cum vero mihi Domitianus Augustus sororis suae nepotum delegaverit curam, non satis honorem iudiciorum caelestium intellegam, nisi ex hoc oneris quoque magnitudinem metiar.*

[3] If they had still been under Quintilian's care when he wrote the Introduction to the Sixth Book (where referring to his domestic losses he says that he will live henceforth not to himself but to the youth of Rome), he would almost certainly have made some reference to them.

this promotion, unexampled at that time in the case of a teacher of rhetoric, that Juvenal wrote (vii. 197–8)—

> *Si Fortuna volet, fies de rhetore consul;*
> *Si volet haec eadem, fies de consule rhetor:*

while another parallel is chronicled by Pliny, Ep. iv. 11, 1 *praetorius hic modo . . . nunc eo decidit ut exsul de senatore, rhetor de oratore fieret. Itaque ipse in praefatione dixit dolenter et graviter: 'quos tibi Fortuna, ludos facis?' facis enim ex professoribus senatores, ex senatoribus professores.*

The flattery with which Quintilian loads the emperor for these and similar favours is the only stain on a character otherwise invariably manly, honourable, and straightforward. It is startling for us to hear that monster of iniquity, the last of the Flavian line, invoked as an 'upright guardian of morals' (*sanctissimus censor* iv. pr. § 3), even when he was 'tearing in pieces the almost lifeless world.' There may have been a grain of sincerity in the compliments which Quintilian, like Pliny, pays to his literary ability. Domitian's poetical productions are said not to have been altogether wanting in merit; and his attachment to literary pursuits is shown by the festivals he instituted in honour of Minerva and Jupiter Capitolinus, in which rhetorical, musical, and artistic contests were a prominent feature (see on x. 1, 91). But this is no justification for the fulsome language employed by Quintilian in the introduction to the Fourth Book, where the emperor is spoken of as the protecting deity of literary men: *ut in omnibus ita in eloquentia eminentissimum . . . quo neque praesentius aliud nec studiis magis propitium numen est*; nor for his profession of belief that nothing but the cares of government prevented Domitian from becoming the greatest poet of Rome: *Germanicum Augustum ab institutis studiis deflexit cura terrarum, parumque dis visum est esse eum maximum poetarum* x. 1, 91 sq. Few would recognise Domitian in the following reference: *laudandum in quibusdam quod genili immortales, quibusdam quod immortalitatem virtute sint consecuti: quod pietas principis nostri praesentium quoque temporum decus fecit* iii. 7, 9. Such servility can only be partially explained by Quintilian's official relations to the Court and by the circumstances of the time at which he wrote. It was a vice of the age: Quintilian shares it with Martial, Statius, Silius Italicus, and Valerius Flaccus. The indignant silence which Tacitus and Juvenal maintained during the horrors of this reign is a better expression of the virtue of old Rome, which seems to have burned with steadier flame in the hearts of her genuine sons than in those of the 'new men'

from the provinces, with neither pride of family nor pride of nationality to save them from the corrupting influences of their surroundings[1].

That Quintilian acquired considerable wealth, partly as a teacher and partly by work at the bar, is evident from the pointed references made by Juvenal in the seventh Satire. After showing how insignificant are the fees paid by Roman parents for their children's education, when compared with their other expenses, the satirist suddenly breaks off,—*unde igitur tot Quintilianus habet saltus?* How does it come about (if his profession is so unremunerative) that Quintilian owns so many estates? The only answer which Juvenal can give to this conundrum is that the great teacher was one of the fortunate: 'he is a lucky man, and your lucky man, like Horace's Stoic, unites every good quality in himself, and can expect everything[2].' We must remember however, that, while Quintilian acquired wealth in the practice of his profession, no charge is made against him as having placed his abilities at the disposal of an unscrupulous ruler for his own advancement. Under Nero, Marcellus Eprius assisted in procuring the condemnation of Thrasea, and received over £42,000 for the service (Tac. Ann. xvi. 33): if Quintilian's name had ever been associated with such a trial, Juvenal would have been more direct in his reference. But with Quintilian, as with so many others, the advantages of position and fortune were counterbalanced by grave domestic losses. In a less rhetorical age the memorable introduction to the Sixth Book of the *Institutio* would perhaps have taken a rather more simple form; but it is none the less a testimony to the warm human heart of the writer, now a childless widower. He had married, when already well on in life, a young girl whose death at the early age of nineteen made him feel as if in her he had lost a daughter rather than a wife: *cum omni virtute quae in feminas cadit functa insanabilem attulit marito dolorem, tum aetate tam puellari, praesertim meae comparata, potest et ipsa numerari inter vulnera orbitatis* vi. pr. 5. She left him two sons, the younger of whom did not long survive her; he had just completed his fifth year when he died. The father now concentrated all his affection

[1] In judging Quintilian we must not forget that similar extravagances have not been unknown in our own literature. His translator, Guthrie—an Aberdonian Scot, who is full of enthusiasm for his author—cries out in a note on this passage: "I will engage to point out from the works of some of the greatest and most learned men, as well as of the best poets, of England, compliments to the abilities not only of princes, but of noblemen, statesmen, nay, private gentlemen, who in this respect deserved them as little as Domitian did."

[2] The expression used in vi. pr. § 4, *meo casu cui tamen nihil obici nisi quod vivam potest*, shows that Quintilian was quite conscious of his comfortable circumstances.—Halm (followed by Meister) reads *quam* quod vivam: but I find *nisi* in both the Bamberg (G) and the Harleian codices.

on the elder, and it was with his education in view that he made all haste to complete his great work, which he considered would be the best inheritance he could leave to him,—*hanc optimam partem relicturus hereditatis videbar, ut si me, quod aequum et optabile fuit, fata intercepissent, praeceptore tamen patre uteretur* ib. § 1. But the blow again descended, and his house was desolate: *at me fortuna id agentem diebus ac noctibus festinantemque metu meae mortalitatis ita subito prostravit ut laboris mei fructus ad neminem minus quam ad me pertineret. Illum enim, de quo summa conceperam et in quo spem unicam senectutis reponebam, repetito vulnere orbitatis amisi* ib. § 2.

This would be about the year 94 A.D., and the *Institutio Oratoria* is said to have seen the light in 95. After that we hear no more of Quintilian. Domitian was assassinated in 96, and under the new *régime* it is possible that the favourite of the Flavian emperors may have been under a cloud. But his work was done; even if he lived on for a few years longer in retirement, his career had virtually closed with the publication of his great treatise. It used to be believed that he lived into the reign of Hadrian, and died about 118 A.D., but this idea is founded on a misconception[1]. Probably he did not even see the accession of Nerva in 96: if he did, he must have died soon afterwards, for there are two letters of Pliny's (one written between 97 and 100, and the other about 105) in which Pliny does not speak of his old teacher as of one still alive.

II.

THE INSTITUTIO ORATORIA.

Though Quintilian spent little more than two years on the composition of the *Institutio Oratoria*, his work really embodies the experience of a

[1] Some have supposed that Quintilian made a second marriage (sometime between 93 and 95), after losing his wife and two children. This theory, which is rejected now by Mommsen, Teuffel, and most authorities, was invented to account for the existence of a grown-up daughter, to whom, on the occasion of her marriage (about the year 105), Pliny gives a present of 50,000 sesterces: Ep. vi. 32. But this young lady must have been the daughter of another Quintilianus altogether. What we know of our Quintilian's affluent circumstances is inconsistent with such liberality on Pliny's part: the gift is offered as to a man who is comparatively poor. Moreover, the letter intimating the gift contains no such reference to the services of a former teacher as might have been expected on so interesting an occasion. And lastly it is almost inconceivable that Quintilian, after bewailing in the Introduction to Book vi. (about 93 A.D.) the bereavements that left him desolate (*superstes omnium meorum*), should have had twelve years afterwards a daughter of marriageable age.

lifetime. No doubt much of it lay ready to his hand, even before he began to write, and he would willingly have kept it longer; but the solicitations of Trypho, the publisher, were too much for him. His letter to Trypho shows that he fully appreciated the magnitude of his task; and there is even the suggestion that (like many a busy teacher since his time) he only realised when called upon to publish that he had not covered the whole ground of his subject[1]. The opening words of the introduction (*post impetratam studiis meis quietem, quae per viginti annos erudiendis iuvenibus impenderam*, &c.) show that the *Institutio* was the work of his retirement: and various indications lead us to fix the date of its composition as falling between A.D. 93 and 95. The introduction to the Fourth Book was evidently written when (probably in 93) Domitian had appointed Quintilian tutor to his grand-nephews; the Sixth Book, where he refers to his family losses, must have followed shortly afterwards; while the harshness of his references to the philosophers in the concluding portions of the work (cp. xi. 1, 30, xii. 3, 11, with 1, pr. 15, which may have been written, or at least revised, after the rest was finished) seems to suggest that their expulsion by Domitian (in 94) was already an accomplished fact[2]. The book is dedicated to Victorius Marcellus, to whom Statius also addresses the Fourth Book of his *Silvae*, evidently as to a person of some consideration and an orator of repute (cp. Stat. Silv. iv. 4, 8, and 41 sq.). Marcellus had a son called Geta (Inst. Or. i. pr. 6: Stat. Silv. iv. 4, 71), and it was originally with a view to the education of this youth (*erudiendo Getae tuo*) that Quintilian associated the father's name with his work. Geta is again referred to, along with Quintilian's elder son, and also the grand-nephews of Domitian, in the introduction to the Fourth Book; but the opening words of the Sixth Book show that they are all gone, and the epilogue, at the conclusion of Book xii, is addressed to Marcellus on behoof of 'studiosi iuvenes' in general.

The plan of the *Institutio Oratoria* cannot be better given than in its author's own words (i. pr. 21 sq.): *Liber primus ea quae sunt ante officium rhetoris continebit. Secundo prima apud rhetorem elementa et quae de ipsa rhetorices substantia quaeruntur tractabimus, quinque deinceps inventioni (nam huic et dispositio subiungitur) quattuor elocutioni, in cuius partem memoria ac pronuntiatio veniunt, dabuntur. Unus accedet in quo nobis orator ipse informandus est, et qui mores eius, quae in*

[1] *Quibus (libris) componendis, ut scis, paulo plus quam biennium tot alioqui negotiis districtus impendi; quod tempus non tam stilo quam inquisitioni instituti operis prope infiniti et legendis auctoribus, qui sunt innumerabiles, datum est.*

[2] Milder references, such as those at i. 4, 5 and x. 1, 35 and 123, may have been written before the event mentioned above (the date of which is fixed by Suet. Dom. 10 and Tac. Agric. 2), and may have been allowed to stand.

suscipiendis, discendis, agendis causis ratio, quod eloquentiae genus, quis agendi debeat esse finis, quae post finem studia, quantum nostra valebit infirmitas, disseremus. The first book deals with what the pupil must learn before he goes to the rhetorician; it gives an account of home-training and school discipline, and contains also a statement of Quintilian's views of grammar. The second book treats of rhetoric in general: the choice of a proper instructor, as well as his character and function, and the nature, principles, aims, and use of oratory. It is in these early books especially that Quintilian reveals the high tone which has made him an authority on educational morals, as well as rhetorical training: see especially i. 2, 8, where he enlarges on Juvenal's dictum, *maxima debetur puero reverentia*; ii. 4, 10, where he advocates gentle and conciliatory methods in teaching; and ii. 2, 5,—a picture of the ideal teacher in language which might be applied to Quintilian himself[1]. The remaining books, except the twelfth, are devoted to the five 'parts of rhetoric,'—invention, arrangement, style, memory, and delivery (Cic. de Inv. i. 7, 9). In the third book we have a classification of the different kinds of oratory. Next he treats of the 'different divisions of a speech, the purpose of the exordium, the proper form of a statement of facts, what constitutes the force of proofs, either in confirming our own assertions or refuting those of our adversary, and of the different powers of the peroration, whether it be regarded as a summary of the arguments previously used, or as a means of exciting the feelings of the judge rather than of refreshing his memory. This brings us to the end of the sixth book, which closes with remarks on the uses of humour and of altercation[2].' The discussion of arrangement finishes with the seventh book, which is extremely technical: style (*elocutio*) is the main subject of the four books which follow. Of these the eighth and ninth treat of the elements of a good style,—such as perspicuity, ornament, &c.; the tenth of the practical studies and exercises (including a course of reading) by which the actual command of these elements may be obtained; while the eleventh deals with appropriateness (i. e. the different kinds of oratory which suit different audiences), memory, and delivery. The twelfth book—which Quintilian calls the most grave and important part of the whole work—treats of the high moral qualifications requisite in the perfect orator:

[1] *Ipse nec habeat vitia nec ferat. Non austeritas eius tristis, non dissoluta sit comitas, ne inde odium, hinc contemptus oriatur. Plurimus ei de honesto ac bono sermo sit: nam quo saepius monuerit, hoc rarius castigabit. Minime iracundus, nec tamem eorum quae emendanda erunt dissimulator: simplex in docendo, patiens laboris, adsiduus potius quam immodicus* ii. 2, 5.

[2] See Oscar Browning's 'Educational Theories' p. 26 sqq., for a good account of Quintilian's system.

just as the first book, introductory to the whole, describes the early training which should precede the technical studies of the orator, so the last book sets forth that 'discipline of the whole man' which is their crown and conclusion[1]. "Lastly, the experienced teacher gives advice when the public life of an orator should begin, and when it should end. Even then his activity will not come to an end. He will write the history of his times, will explain the law to those who consult him, will write, like Quintilian himself, a treatise on eloquence, or set forth the highest principles of morality. The young men will throng round and consult him as an oracle, and he will guide them as a pilot. What can be more honourable to a man than to teach that of which he has a thorough knowledge? 'I know not,' he concludes, 'whether an orator ought not to be thought happiest at that period of his life when, sequestered from the world, devoted to retired study, unmolested by envy, and remote from strife, he has placed his reputation in a harbour of safety, experiencing while yet alive that respect which is more commonly offered after death, and observing how his character will be regarded by posterity[2].'"

The *Institutio Oratoria* differs from all other previous rhetorical treatises in the comprehensiveness of its aim and method. It is a complete manual for the training of the orator, from his cradle to the public platform. Founding on old Cato's maxim, that the orator is the *vir bonus dicendi peritus*, Quintilian considers it necessary to take him at birth in order to secure the best results, as regards both goodness of character and skill in speaking. His work has therefore for us a double value and a twofold interest: it is a treatise on education in general, and on rhetorical education in particular. Throughout the whole, oratory is the end for the sake of which everything is undertaken,—the goal to which the entire moral and intellectual training of the student is to be directed. Quintilian's high conception of his subject is reflected in the language of the 'Dialogue on Oratory': *Studium quo non aliud in civitate nostra vel ad utilitatem fructuosius vel ad voluptatem dulcius vel ad dignitatem amplius vel ad urbis famam pulchrius vel ad totius imperii atque omnium gentium notitiam inlustrius excogitari potest* (ch. 5). Though the field for the practical display of eloquence had been greatly limited by

[1] xii. 1, 3 and 4 *ne futurum quidem oratorem nisi virum bonum: . . . ne studio quidem operis pulcherrimi vacare mens nisi omnibus vitiis libera potest.*

[2] Inst. Or. xii. 11, 4–7, cited by Browning pp. 33–4: *ac nescio an eum tum beatissimum credi oporteat fore, cum iam secretus et consecratus, liber invidia, procul contentionibus, famam in tuto collocarit et sentiet vivus eam, quae post fata praestari magis solet, venerationem, et quid apud posteros futurus sit videbit.*

the extinction of the old freedom of political life, rhetoric represented, in Quintilian's day, the whole of education. It was to the Romans what μουσική was to the Greeks, and was valued all the more by them because of its eminently practical purpose. The student of rhetoric must therefore be fully equipped. "Quintilian postulates the widest culture: there is no form of knowledge from which something may not be extracted for his purpose; and he is fully alive to the importance of method in education. He ridicules the fashion of the day, which hurried over preliminary cultivation, and allowed men to grow grey while declaiming in the schools, where nature and reality were forgotten. Yet he develops all the technicalities of rhetoric with a fulness to which we find no parallel in ancient literature. Even in this portion of the work the illustrations are so apposite and the style so dignified and yet sweet, that the modern reader, whose initial interest in rhetoric is of necessity faint, is carried along with much less fatigue than is necessary to master most parts of the rhetorical writings of Aristotle and Cicero. At all times the student feels that he is in the company of a high-toned Roman gentleman who, so far as he could do without ceasing to be a Roman, has taken up into his nature the best results of ancient culture in all its forms[1]."

It is in connection with the general rather than with the technical training of his pupils that Quintilian establishes a claim to rank with the highest educational authorities,—as for example in his insistence on the necessity of good example both at home[2] and in school, and on the respect due to the young[3], as well as his catalogue of the qualifications required in the trainer of youth (ii. 2, 5: 4, 10), his protest against corporal punishment (i. 3, 14), and his consistent advocacy of the moral as well as the intellectual aspects of education. His system was conceived as a remedy for the existing state of things at Rome, where eloquence and the arts in general had, as Messalla puts it in the 'Dialogue on Oratory,' "declined from their ancient glory, not from the dearth of men, but from the indolence of the young, the carelessness of parents, the ignorance of teachers, and neglect of the old discipline[4]." Under it parents and teachers were to be united in the effort to develop the moral and intellectual qualities of the Roman youth: and through education the state was to recover something of her old vigour and virtue.

The work was expected with the greatest interest before its publication, and we may infer, from the high authority assigned to Quintilian in the

[1] Dr. Reid in *Encyclopaedia Britannica.*
[2] i. 2. §§ 4–8: cp. Tac. Dial. 29.
[3] i. 2. § 8: cp. Iuv. xiv. 44 sqq.
[4] *Quis enim ignorat et eloquentiam et ceteras artes descivisse ab illa vetere gloria non inopia praemiorum, sed desidia iuventutis et neglegentia parentum et inscientia praecipientium et oblivione moris antiqui?*—ch. 28.

literature of the period, that it long held an honoured place in Roman schools. But it is curious that the earliest known references are not to the *Institutio* but to the *Declamationes*. In an interesting chapter of the Introduction to a recent volume[1], M. Fierville has gathered together all the references that occur in the literature of the early centuries of our era. Trebellius Pollio and Lactantius (both of the 3rd century) speak of the Declamations, and Ausonius (4th century) refers to Quintilian without naming his writings: the first definite mention of the *Institutio* is made by Hilary of Poitiers (died 367) and afterwards by St. Jerome (died 420). Later Cassiodorus (468–562) pronounced a eulogy which may stand as proof of his high appreciation: *Quintilianus tamen doctor egregius, qui post fluvios Tullianos singulariter valuit implere quae docuit, virum bonum dicendi peritum a prima aetate suscipiens, per cunctas artes ac disciplinas nobilium litterarum erudiendum esse monstravit, quem merito ad defendendum totius civitatis vota requirerent* (de Arte Rhetor.—Rhet. Lat. Min., ed. Halm, p. 498). The Ars Rhetorica of Julius Victor (6th century) is largely borrowed from Quintilian: see Halm, praef. p. ix. Isidore, Bishop of Seville (570–630), studied Quintilian in conjunction with Aristotle and Cicero. After the Dark Age, Poggio's discovery, at St. Gall in 1416, of a complete manuscript of Quintilian was ranked as one of the most important literary events in what we know now as the era of the Renaissance[2]. The great scholars of the fifteenth century worked hard at the emendation of the text. The *editio princeps* was given to the world by G. A. Campani in 1470; and in the concluding words of his preface the editor reflects something of the enthusiasm for his author which had already been expressed by Petrarch, Poggio, and others,—*proinde de Quintiliano sic habe, post unam beatissimam et unicam felicitatem M. Tullii, quae fastigii loco suspicienda est omnibus et tamquam adoranda, hunc unum esse quem praecipuum habere possis in eloquentia ducem: quem si assequeris, quidquid tibi deerit ad cumulum consummationis id a natura desiderabis non ab arte deposces.* This edition was followed in rapid succession by various others, so that by the end of the 16th century Quintilian had been edited a hundred times over[3]. The 17th century is not so rich in editions, but Quintilian still reigned in the schools as the great master of rhetoric: students of English literature

[1] M. F. Quintiliani de Institutione Oratoria, Liber Primus: Paris, Firmin-Didot et Cie. 1890, pp. xiv. sqq.

[2] For the identification of this manuscript see below p. lxv.

[3] Admiration for him was carried to such a pitch that at Leipzig the professor of eloquence was designated *Quintiliani professor*. Luther was one of his greatest admirers, preferring him to almost every other writer; and Erasmus was a diligent student of his works, especially Books I and X of the *Institutio*.

will remember how Milton (Sonnet xi) uses the authority of his name when referring to the roughness of northern nomenclature:—

> Those rugged names to our like mouths grow sleek
> That would have made Quintilian stare and gasp.

In his 'Tractate on Education' too Milton strongly recommends the first two or three books of the *Institutio*. The 18th century provided the notable editions of Burmann (1720), Capperonier (1725), Gesner (1738), and witnessed also the commencement of Spalding's (1798–1816), whose text, as revised by Zumpt and Bonnell, practically held the field till the publication of Halm's critical edition (1868). Towards the close of last century it would appear that Quintilian was as much studied as he had ever been,—probably by many who believed in, as well as by some who would have rejected the application of the maxim '*orator* nascitur non fit.' William Pitt, for example, shortly after his arrival at Cambridge (1773), and while 'still bent on his main object of oratorical excellence,' attended a course of lectures on Quintilian, which caused him on one occasion to interrupt his correspondence with his father[1]. His lasting popularity must have been due, not only to his own intrinsic merits, but to the fact that his writings harmonised well with the studies of those days: it was promoted also by the serviceable abridgments of the *Institutio*, either in whole or in part, that were from time to time published,—notably that of Ch. Rollin in 1715. In our own day men whose education was moulded on the old lines—such as J. S. Mill—considered Quintilian an indispensable part of a scholar's equipment. Macaulay read him in India, along with the rest of classical literature. Lord Beaconsfield professed that he was 'very fond of Quintilian[2].' But by our classical scholars he has been almost entirely neglected, no complete edition having appeared in this country since a revised text was issued in London in 1822. German criticism, on the other hand, has of late paid Quintilian special attention, with conspicuous results for the emendation and illustration of his text: to the great names of Spalding, Zumpt, and Bonnell, must be added those of Halm, Meister, Becher, Wölfflin, and Kiderlin.

Besides the literary criticism for which it has always attracted attention, and which will form the subject of the next section, the Tenth Book of the *Institutio* contains valuable precepts in regard to various practical matters which are still of as great importance as they were in Quintilian's day. Among these are the practice of writing, the use of an amanuensis,

[1] Stanhope's Life of Pitt, vol. i. p. 11.

[2] To Sir Stafford Northcote: "He was very fond of Quintilian, and said it was strange that in the decadence of Roman literature, as it was called, we had three such authors as Tacitus, Juvenal, and Quintilian," Lang's 'Life of Lord Iddesleigh,' vol. ii. p. 178.

the art of revision, the limits of imitation, the best exercises in style, the advantages of preparation, and the faculty of improvisation.

The following list of Loci Memoriales (mainly taken from Krüger's third edition, pp. 108–110) will give some idea of the various points on which, especially in the later chapters of the Tenth Book, Quintilian states his opinion weightily and often with epigrammatic terseness :

1 § 112 (p. 110) Ille se profecisse sciat cui Cicero valde placebit.

2 § 4 (p. 124) Pigri est ingenii contentum esse iis quae sint ab aliis inventa.

2 § 7 (p. 125) Turpe etiam illud est, contentum esse id consequi quod imiteris.

2 § 8 (p. 126) Nulla mansit ars qualis inventa est, nec intra initium stetit.

2 § 10 (pp. 126–7) Eum vero nemo potest aequare cuius vestigiis sibi utique insistendum putat; necesse est enim semper sit posterior qui sequitur.

2 § 10 (p. 127) Plerumque facilius est plus facere quam idem.

2 § 12 (ibid.) Ea quae in oratore maxima sunt imitabilia non sunt, ingenium, inventio, vis, facilitas, et quidquid arte non traditur.

2 § 18 (p. 131) Noveram quosdam qui se pulchre expressisse genus illud caelestis huius in dicendo viri sibi viderentur, si in clausula posuissent 'esse videatur.'

2 § 20 (p. 132) (Praeceptor) rector est alienorum ingeniorum atque formator. Difficilius est naturam suam fingere.

2 § 22 (ibid.) Sua cuique proposito lex, suus decor est.

2 § 24 (p. 134) Non qui maxime imitandus, et solus imitandus est.

3 § 2 (p. 136) Scribendum ergo quam diligentissime et quam plurimum. Nam ut terra alte refossa generandis alendisque seminibus fecundior fit, sic profectus non a summo petitus studiorum fructus effundit uberius et fidelius continet.

3 § 2 (p. 137) Verba in labris nascentia.

3 § 3 (ibid.) Vires faciamus ante omnia, quae sufficiant labori certaminum et usu non exhauriantur. Nihil enim rerum ipsa natura voluit magnum effici cito, praeposuitque pulcherrimo cuique operi difficultatem.

3 § 7 (p. 139) Omnia nostra dum nascuntur placent, alioqui nec scriberentur.

3 § 9 (ibid.) Primum hoc constituendum, hoc obtinendum est, ut quam optime scribamus : celeritatem dabit consuetudo.

3 § 10 (ibid.) Summa haec est rei : cito scribendo non fit ut bene scribatur, bene scribendo fit ut cito.

3 § 15 (p. 142) Curandum est ut quam optime dicamus, dicendum tamen pro facultate.

3 § 22 (p. 146) Secretum in dictando perit.

3 § 26 (p. 148) Cui (acerrimo labori) non plus inrogandum est quam quod somno supererit, haud deerit.

3 § 27 (ibid.) Abunde, si vacet, lucis spatia sufficiunt: occupatos in noctem necessitas agit. Est tamen lucubratio, quotiens ad eam integri ac refecti venimus, optimum secreti genus.

3 § 29 (ibid.) Non est indulgendum causis desidiae. Nam si non nisi refecti, non nisi hilares, non nisi omnibus aliis curis vacantes studendum existimarimus, semper erit propter quod nobis ignoscamus.

3 § 31 (p. 149) Nihil in studiis parvum est.

4 § 1 (p. 151) Emendatio, pars studiorum longe utilissima; neque enim sine causa creditum est stilum non minus agere, cum delet. Huius autem operis est adicere, detrahere, mutare.

4 § 4 (p. 152) Sit ergo aliquando quod placeat aut certe quod sufficiat, ut opus poliat lima, non exterat.

5 § 23 (p. 166) Diligenter effecta (sc. materia) plus proderit quam plures inchoatae et quasi degustatae.

6 § 1 (p. 167) Haec (sc. cogitatio) inter medios rerum actus aliquid invenit vacui nec otium patitur.

6 § 2 (p. 168) Memoriae quoque plerumque inhaeret fidelius quod nulla scribendi securitate laxatur.

6 § 5 (ibid.) Sed si forte aliqui inter dicendum effulserit extemporalis color, non superstitiose cogitatis demum est inhaerendum.

6 § 6 (p. 169) Refutare temporis munera longe stultissimum est.

6 § 6 (ibid.) Extemporalem temeritatem malo quam male cohaerentem cogitationem.

7 § 1 (p. 170) Maximus vero studiorum fructus est et velut praemium quoddam amplissimum longi laboris ex tempore dicendi facultas.

7 § 4 (p. 171) Perisse profecto confitendum est praeteritum laborem, cui semper idem laborandum est. Neque ego hoc ago ut ex tempore dicere malit, sed ut possit.

7 § 12 (p. 175) Mihi ne dicere quidem videtur nisi qui disposite, ornate, copiose dicit, sed tumultuari.

7 § 15 (p. 176) Pectus est enim, quod disertos facit, et vis mentis.

7 §§ 16–17 (p. 177) Extemporalis actio auditorum frequentia, ut miles congestu signorum, excitatur. Namque et difficiliorem cogitationem exprimit et expellit dicendi necessitas, et secundos impetus auget placendi cupido.

7 § 18 (ibid.) Facilitatem quoque extemporalem a parvis initiis paulatim perducemus ad summam, quae neque perfici neque contineri nisi usu potest.

7 § 20 (p. 178) Neque vero tanta esse umquam fiducia facilitatis

debet ut non breve saltem tempus, quod nusquam fere deerit, ad ea quae dicturi sumus dispicienda sumamus.

7 § 21 (p. 178) Qui stultis videri eruditi volunt, stulti eruditis videntur.

7 § 24 (p. 179) Rarum est ut satis se quisque vereatur.

7 § 26 (p. 180) Studendum vero semper et ubique.

7 § 27 (p. 180–1) Neque enim fere tam est ullus dies occupatus ut nihil lucrativae . . . operae ad scribendum aut legendum aut dicendum rapi aliquo momento temporis possit.

7 § 28 (p. 181) Quidquid loquemur ubicumque sit pro sua scilicet portione perfectum.

7 § 28 (ibid.) Scribendum certe numquam est magis, quam cum multa dicemus ex tempore.

7 § 29 (p. 181–2) Ac nescio an si utrumque cum cura et studio fecerimus, invicem prosit, ut scribendo dicamus diligentius, dicendo scribamus facilius. Scribendum ergo quotiens licebit, si id non dabitur, cogitandum; ab utroque exclusi debent tamen sic dicere ut neque deprehensus orator neque litigator destitutus esse videatur.

III.

Quintilian's Literary Criticism.

It was the conviction that a cultured orator is better than an orator with no culture that induced Quintilian to devote so considerable a part of the Tenth Book to a review of Greek and Roman literature. He was aware that in order to speak with effect it is necessary for a man to know a good deal that lies outside the scope of the particular case which he may undertake to plead; and while the 'firm facility' (ἕξις) at which he taught the orator to aim could only be attained by a variety of exercises and qualifications, a course of wide and careful reading must always, he considered, form one of the factors in the combination.

In judging of the merits of Quintilian's literary criticism we must not forget the point of view from which he wrote. He is not dealing with literature in and for itself. His was not the cast of mind in which the faculty of literary appreciation finds artistic expression in the form in which criticism becomes a part of literature itself. We cannot think of the author of the Tenth Book of the *Institutio* as one whom a divinely implanted instinct for literature impelled, towards the evening of his days, to leave a record of the personal impressions he had derived from contact with those whom we now recognise as the master-minds of classical antiquity. Quintilian writes, not as the literary man for a sympathetic brotherhood, but as the professor of rhetoric for students in his school. If, in the

course of his just and sober, but often trite and obvious criticisms, he characterises a writer in language which has stood the test of time, it is always when that writer touches his main interest most nearly, as one from whom the student of style may learn much. In short, his work in the department of literary criticism is done much in the same spirit as that which, in these later days, has moved many sober and sensible, but on the whole average persons, conversant with the general current of contemporary thought, and not without the faculty of appreciative discrimination, to draw up a list of the 'Best Hundred Books.' Their aim, however, has been to guide and direct the work of that peculiar product of modern times, the 'general reader': Quintilian's victim was the professed student of rhetoric.

But this limitation, arising partly out of the special aim which he had imposed upon himself, partly, also, in all probability, from the constitution of his own mind, ought not to blind us to the value of the comprehensive review of ancient literature which Quintilian has left us in this Tenth Book. "His literary sympathies are extraordinarily wide. When obliged to condemn, as in the case of Seneca, he bestows generous and even extravagant praise on such merit as he can find. He can cordially admire even Sallust, the true fountain-head of the style which he combats, while he will not suffer Lucilius to lie under the aspersions of Horace.... The judgments which he passes may be in many instances traditional, but, looking to all the circumstances of the time, it seems remarkable that there should then have lived at Rome a single man who could make them his own and give them expression. The form in which these judgments are rendered is admirable. The gentle justness of the sentiments is accompanied by a curious felicity of phrase. Who can forget the 'immortal swiftness of Sallust,' or the 'milky richness of Livy,' or how 'Horace soars now and then, and is full of sweetness and grace, and in his varied forms and phrases is most fortunately bold'? Ancient literary criticism perhaps touched its highest points in the hands of Quintilian."[1]

The course of reading which Quintilian recommends is selected with express reference to the aim which he had in view, and which is put prominently forward in connection with nearly every individual criticism. The young man who aspires to success in speaking must have his taste formed: when he reads Homer, let him note that, great poet as Homer is, and admirable in every respect, he is also *oratoria virtute eminentissimus* (1 § 46). Alcaeus is *plerumque oratori similis* (1 § 63): Euripides is, on that ground, to be preferred to Sophocles (1 § 67): Lucan is *magis oratoribus quam poetis imitandus* (1 § 70): and the old Greek comedy is

[1] Dr. Reid in the *Encyclopaedia Britannica*.

specially recommended as a form of poetry 'than which probably none is better suited to form the orator' (1 § 65). With the prose writers Quintilian is thoroughly at home, and he nowhere lets in so much light on his own sympathies as in the estimates he gives us of Cicero (1 §§ 105–112) and Seneca (1 §§ 125–131). His criticism of Cicero is precisely what might have been expected from the general tone of the references throughout the *Institutio*. Cicero is Quintilian's model, to whom he looks up with reverential admiration: he will not hear of his faults. In his own day the great orator had been attacked by Atticists of the severer type for the richness of his style and the excessive attention which they alleged that he paid to rhythm. The 'plainness' of Lysias was their ideal, and they failed to recognise the fact that, with the more limited resources of the Latin language, such simplicity and condensation would be perilously near to baldness (cp. note on 1 § 105). Cicero they regarded as an Asianist in disguise; in the words of his devoted follower, they "dared to censure him as unduly turgid and Asiatic and redundant; as too much given to repetition, and sometimes insipid in his witticisms; and as spiritless, diffuse, and (save the mark!) even effeminate in his arrangement" (*Inst. Or.* xii. 10, 12, quoted on 1 § 105). That this criticism had not been forgotten in Quintilian's own day is obvious not only from the *Institutio* but also from the discussion in the *Dialogus de Oratoribus*, where Aper is represented as saying "We know that even Cicero was not without his disparagers, who thought him inflated, turgid, not sufficiently concise, but unduly diffuse and luxuriant, and far from Attic" (ch. 18). To such detractors of his great model Quintilian will have nothing to say, and in his criticism of Cicero he gives full expression to his enthusiastic admiration for the genius of one who had brought eloquence to the highest pinnacle of perfection (vi. 31 *Latinae eloquentiae princeps*: cp. x. 1 §§ 105–112: xii. 1, 20 *stetisse ipsum in fastigio eloquentiae fateor*: 10, 12 sqq. *in omnibus quae in quoque laudantur eminentissimum*).

With such an absorbing enthusiasm for Cicero, it was hardly to be expected that Quintilian would show an adequate appreciation of Seneca. Seneca's influence was the great obstacle in the way of a general return to the classical tradition of the Golden Age, and this was the literary reform which Quintilian had at heart—*corruptum et omnibus vitiis fractum dicendi genus revocare ad severiora iudicia contendo* x. 1, 125. It is probable that, in spite of the appearance of candour which he assumes in dealing with him, Quintilian approached Seneca with a certain degree of prejudice[1]. Quintilian represents the literature of erudition, and his

[1] See M. Samuel Rocheblave: De M. Quintiliano L. Annaei Senecae Judice, Paris (Hachette), 1890.

standard is the best of what had been done in the past: Seneca was, like Lucan, the child of a new era, to whom it seemed perfectly natural that new thoughts should find utterance in new forms of expression. Seneca's motto was 'nullius nomen fero,'—he gave free rein to the play of his fancy, and rejected all method[1]: Quintilian looked with horror (in the interest of his pupils) on a liberty that was so near to licence, and set himself to check it by recalling men's minds to the 'good old ways,' and extolling Cicero as the synonym for eloquence itself. In such a conflict of tastes as regards things literary, and apart from the ambiguous character of Seneca's personal career, it is not surprising that Quintilian should have been unfavourably disposed towards him. He had a grudge, moreover, against philosophers in general, especially the Stoics. They had encroached on what his comprehensive scheme of education impelled him to believe was the province of the teacher of rhetoric,—the moral training of the future orator[2].

He was morbidly anxious to show that rhetoric stood in need of no extraneous assistance: even the 'grammatici' he teaches to know their proper place (see esp. i. 9, 6). But it was mainly, no doubt, as representing certain literary tendencies of which he disapproved that Seneca must have incurred Quintilian's censure. It is probable that in many passages of the *Institutio*, where he is not specially named, it is Seneca that is in the writer's mind: the tone of the references corresponds in several points with the famous passage of the Tenth Book[3]. In this passage

[1] Ep. xvi. 5, 6 *de compositione non constat:* Ep. xix. 5, 13 *oratio certam regulam non habet.*

[2] i Prooem. § 10 sqq., especially *neque enim hoc concesserim rationem rectae honestaeque vitae, ut quidam putaverunt, ad philosophos relegandam.* Cp. x. 1, 35: and xii. 2, 9 *Utinam . . . orator hanc artem superbo nomine et vitiis quorundam bona eius corrumpentium invisam vindicet.* M. Rocheblave sees in these and other passages evidence of a bias against the representatives of philosophy on the part of Quintilian, which must have worked as powerfully in the case of a teacher of youth as the more open denunciations of Juvenal and Martial. He even finds traces of Quintilian's influence with Domitian in the banishment of the philosophers from Rome in A.D. 94. It is certainly noticeable that the tone of his references to them becomes more bitter in the later books: e.g. xi. 1, 33–35: and xii. 3, 11–12. The Prooemium to Book i. may have been written last of all: and apart from it there is nothing in Books i to x (see i. 4, 5; x. 1, 35 and 123) so acrimonious as the extracts referred to. Cp. p. xiv.

[3] See ii. 5, 10–12 *Ne id quidem inutile, etiam corruptas aliquando et vitiosas orationes, quas tamen plerique iudiciorum pravitate mirantur, legi palam ostendique in his quam multa impropria, obscura, tumida, humilia, sordida, lasciva, effeminata sint: quae non laudantur modo a plerisque sed, quod est peius, propter hoc ipsum quod sunt prava laudantur.* With this last cp. x. 1, 127 (of Seneca) *placebat propter sola vitia.* So i. 8, 9 *quando nos in omnia deliciarum vitia dicendi quoque ratione defluximus*: ii. 5, 22 (*cavendum est*) *ne recentis huius lasciviae flosculis capti voluptate prava deleniantur ut praedulce illud genus et puerilibus ingeniis hoc gratius quo propius est adament*: with which compare x. 1, 129 *corrupta pleraque atque eo perniciosissima, quod abundant dulcibus vitiis*: § 130 *consensu potius eruditorum quam puerorum amore comprobaretur.* Rocheblave cites also viii. 5, 27, 28, 30.

Quintilian is evidently putting forward the whole force of his authority in order to counteract Seneca's influence. He has kept him waiting in a marked manner, to the very end of his literary review: and when he comes to deal with him he does not confine his criticism to a few words or phrases, but devotes nearly as much space to him as he did to Cicero himself. In his estimate of Seneca nothing is more remarkable than the careful manner in which Quintilian mingles praise and blame. But the praise is reluctant and half-hearted: it is Seneca's faults that his critic wishes to make prominent. He admits his ability (*ingenium facile et copiosum* § 128), and even goes the length of saying that it would be well if his imitators could rise to his level (*foret enim optandum pares ac saltem proximos illi viro fieri* § 127). But praise is no sooner given than it is immediately recalled. It was his faults that secured imitators for Seneca (*placebat propter sola vitia* ib.); if he was distinguished for wide knowledge (*plurimum studii, multa rerum cognitio* § 128), he was often misled by those who assisted him in his researches; if there is much that is good in him, 'much even to admire' (*multa ... probanda in eo, multa etiam admiranda sunt* § 131), still it requires picking out. In short, so dangerous a model is he, that he should be read only by those who have come to maturity, and then not so much, evidently, for improvement, as for the reason that it is good to 'see both sides,'—*quod exercere potest utrimque iudicium*, ib.

It has already been suggested that the secret of a great part of Quintilian's antipathy to Seneca may have been his dislike of the philosophers, whom his imperial patrons found it necessary from time to time to suppress. He was anxious to exalt rhetoric at the expense of philosophy. But he was no doubt also honestly of opinion—and his position as an instructor of youth would make him feel bound to express his view distinctly—that Seneca was a dangerous model for the budding orator to imitate. His merits were many and great: but his peculiarities lent themselves readily to degradation. Quintilian wished to put forward a counterblast to the fashionable tendency of the day, and to recall—in their own interests—to severer models Seneca's youthful imitators,—those of whom he writes *ad ea* (i.e. *eius vitia*) *se quisque dirigebat effingenda, quae poterat; deinde quum se iactaret eodem modo dicere, Senecam infamabat* § 127. Seneca was of course not responsible for the exaggerations of his imitators, and Quintilian would never have encouraged in his pupils exclusive devotion to any particular model, especially if that model were characterised by such peculiar features of style as distinguished Sallust or Tacitus. But he could not forgive

Seneca for his share in the reaction against Cicero[1]. Admirers of Seneca think that he failed to make allowance for the influences at work on the philosopher's style, and that he judged him too much from the standpoint of a rhetorician. They admit Seneca's faults—his tendency to declamation, the want of balance in his style, his excessive subtlety, his affectation, his want of method: but they contend that these faults are compensated by still greater virtues[2]. M. Rocheblave, who possesses the appreciation of Seneca traditional among Frenchmen, follows Diderot in inclining to believe that the philosopher was the victim of envy and dislike[3]. For himself he protests in the following terms against what he considers the inadequacy of Quintilian's estimate: 'Da mihi quemvis Annaei librorum ignarum, et dicito num ex istis Quintiliani laudibus non modo perspicere, sed suspicari etiam possit quanto sapientiae doctrinaeque gradu steterit scriptor qui in tota latina facundia optima senserit, humanissima docuerit, maxima et multo plurima excogitaverit, ita ut, multis ex antiqua morali philosophia seu graeca seu latina depromptis, adiectis pluribus, potuerit in unum propriumque saporem omnia illa quasi sapientiae humanae libamenta confundere? Credisne a tali lectore scriptorem vivo gurgite exundantem, sensibus scatentem, legentes in perpetuas rapientem cogitationes, eum denique quem ob vim animi ingeniique acumen iure anteponat Tullio Montanius noster[4], protinus agnitum iri? . . . facile credo pusillas Fabii laudes multum infra viri meritum stetisse (quod detrectationis sit tutissimum genus) omnes mecum confessuros' (pp. 44–5).

Whether they were altogether deserved or not, there can be no doubt

[1] It is doubtful if the allusion in § 126 (*potioribus praeferri non sinebam quos ille non destiterat incessere*, &c.) is exclusively to Cicero. Seneca's extant works contain many references to Cicero which are the reverse of disparaging: Rocheblave (p. 43) cites Ep. vi. 6, 6 where he speaks of him as 'locuples' in the choice of words: xvi. 5, 9 where he is 'maximus' in philosophy: xviii. 4, 10 where he is 'disertissimus': see also xix. 5, 16, and xvi. 5, 7.

[2] Cp. Rocheblave, p. 46 *De Annaeo vero Seneca, velut olim de Catone defendebat lepidissimus consul, merito nobis dici videtur posse, quae deficiant, si minus omnia, pleraque saltem tempori esse attribuenda; quae vero emineant, ipsius scriptoris esse propria, et in primis oculos capere:* p. 36 *Eloquentiam non verbis, sed rebus valere, nec per se, sed propter quae docere animum possit, esse excolendam Annaeus semper professus est. Eloquentiam contra delectu verborum praecipue constare, et per se amandam et requirendam esse, nulla aut minima rerum adhibita ratione, docebant rhetores, et in primis Quintilianus*: p. 38 *Ergo quum in eloquentia duo sint praesertim consideranda, scilicet res verbaque, haud dubium est Annaeum pro rebus Fabium pro verbis, utrumque asperrime, egisse.*

[3] See note on p. 58, where an extract is given which is quoted by Diderot in his Essai sur Claude et Néron. Instead of Seneca being the 'corruptor eloquentiae' the truth it that 'il ne corrompit rien. Il suivit son génie, il s'accommoda au goût de ses contemporains, il eut l'avantage de leur plaire et de s'en faire admirer; et *l'envie lui fit un crime de ce qui passerait pour vrai talent dans un homme moins célèbre.*

[4] Montaigne, Essais ii. ch. x.

that the strictures made by so great a literary leader as Quintilian was in his own day must have greatly contributed to the overthrow of Seneca's influence. There is more than one indication, in the literature of the next generation, that he is no longer regarded as a safe model for imitation. Tacitus, in reporting the panegyric which Nero delivered on Claudius after his death, and which was the work of Seneca, says that it displayed much grace of style (*multum cultus*), as was to be expected from one who possessed *ingenium amoenum et temporis* eius *auribus accommodatum* (Ann. xiii. 3). Suetonius tell us how Caligula disparaged the *lenius comtiusque scribendi genus* which Seneca represented; and here (Calig. 53) occurs a similar reference to a fame that had passed away,—*Senecam* tum *maxime placentem*, just as the elder Pliny, writing about the time of Seneca's death, speaks of him as *princeps* tum *eruditorum* (Nat. Hist. xiv. 51). Later writers, such as Fronto and Aulus Gellius[1] were much more unreserved and even immoderate in their censure. And it is a remarkable fact (noted by M. Rocheblave) that the name of the great Stoic nowhere occurs in the writings of his successors, Epictetus and Marcus Aurelius. He who had been the greatest literary ornament of Nero's reign disappears almost from notice in the second century.

In regard to the general body of Quintilian's literary criticism, the question of greatest interest for modern readers is the degree of its originality. How far is Quintilian giving us his own independent judgments on the writings of authors whom he had read at first hand? How far is he merely registering current criticism, which must already have found more or less definite expression in the writings and teaching of previous rhetoricians and grammarians? The circumstances of the case make it impossible for us to approach the special questions which it involves with any great prejudice in favour of Quintilian's originality in general. The extent of his indebtedness to previous writers, as regards the main body of his work, may be inferred from a glance at the 'Index scriptorum et artificum' in Halm's edition. In many places he is merely simplifying the rules of the Greek rhetoricians whom he followed. Probably he was not equally well up in all the departments of the subject of which he treats, and he naturally relied, to some extent, on the works of those who had preceded him. But did he take his literary criticism from others? Was Quintilian one of those reprehensible persons who do not scruple to borrow, and to give forth as their own, the estimate formed and ex-

[1] Fronto, De Oration. p. 157 *At enim quaedam in libris eius scite dicta, graviter quoque nonnulla. Etiam laminae interdum argentiolae cloacis inveniuntur; eane re cloacas purgandas redimemus?* For Gellius see Noct. Att. xii. 2.

pressed by some one else of authors whose works they may never themselves have read?

In endeavouring to find an answer to this question, it will be convenient to consider Quintilian's criticism of the Greek writers apart from that which he applies to his own countrymen, with whose works he might *a priori* be expected to be more familiar. The notes to that part of the Tenth Book in which he deals with Greek literature (1 §§ 46–84) will show too many instances of parallelism for us to believe that, in addressing himself to this portion of his subject, Quintilian scrupulously avoided incurring any obligations to others[1]. No doubt in his long career as a teacher he had come into contact with traditional opinion as to the merits and characteristics not only of the Greek but also of the Latin writers; and in the two years which he tells us he devoted to the composition of the *Institutio*[2] he may still further have increased his debt to extraneous sources. It was in fact impossible that Quintilian should have been unaware of the nature of the criticism current in his own day, and of what had previously been said and written by others. But he is not to be thought of as one who, before indicating his opinion of a particular writer, carefully refers, not to that writer's works, but to the opinion of others concerning them. The cases in which he reproduces, in very similar language, the verdict of others are not always to be explained on the hypothesis of conscious borrowing[3]. The coincidences which can be traced certainly do detract from the originality of his work.

[1] "In the case of the first list, or list of Greek authors, he gives his readers fair warning that he is only repeating other people's criticisms, not pronouncing his own. In § 27 he mentions Theophrastus by name; in § 52, speaking of Hesiod, he says *datur ei palma*, &c.; in § 53 the second place is given to Antimachus by the consent of the *grammatici*; Panyasis is thought (*putant*) *in eloquendo neutrius aequare virtutes*, Callimachus (58) *princeps habetur* (*elegiae*), *secundas confessione plurimorum Philetas occupavit*. In 59 only three *iambographi* are mentioned, those, namely, who were allowed by Aristarchus. The *novem lyrici* were probably a selection of Aristarchus: in any case they are the *Pindarus novemque lyrici* (for this need not be taken to mean strictly ten) of Petronius's first chapter."—Prof. Nettleship in Journ. of Philol. xviii. p. 258.

[2] *Quod tempus* (i. e. *paulo plus quam biennium*) *non tam stilo quam inquisitioni instituti operis prope infiniti et* legendis auctoribus, qui sunt innumerabiles *datum est*: Epist. ad Tryphonem.

[3] Claussen, Quaestiones Quintilianeae, Leipzig 1873, p. 343 note: *sententia mea, ut semel dicam, Quintilianus non omnia quae contuli opera in singulis iudiciis evolvit sed nonnullos locos memoria tenuit, adeo ut inscius interdum auctorum verba referret.* This (though somewhat inconsistent with the opinion quoted p. xxxii) is a milder verdict than that of Professor Nettleship, who, after speaking of Quintilian's 'somewhat pretentious moral overture' (*vir bonus dicendi peritus*, &c.), adds: "one would be glad to know whether he would have thought it a necessary virtue in a *bonus grammaticus* to read and conscientiously study the Greek authors on whom he passes formal critical judgments. For it is, alas! too plain that, whether Quintilian had or had not read them, he contents himself in many cases with merely repeating the traditional criticisms of the Greek schools upon some of the principal Greek authors." (Journ. of Philol. xviii. p. 257.)

But we do not need to believe that, in writing his individual criticisms, Quintilian always had recourse to the works of others: he no doubt had them at hand, and his career as a teacher had probably impressed on his memory many *dicta* which he could hardly fail to reproduce, in one form or another, when he came to gather together the results of his teaching.

Literary criticism at Rome before Quintilian's time is associated mainly with the names of Varro, Cicero, and Horace[1]. Varro was the author of numerous works bearing on the history and criticism of literature: such were his *de Poetis*, *de Poematis*, *περὶ χαρακτήρων*, *de Actionibus Scaenicis*, *Quaestiones Plautinae*. Our knowledge of their scope and character is however derived only by inference from a few scattered fragments, and in regard to these it is impossible to say definitely to which of his treatises they severally belong. Quintilian's references to his literary activity as well as his great learning (*vir Romanorum eruditissimus* x. 1, 95), and the quotation of his estimate of Plautus (ib. § 99), are sufficient evidence that he was not unacquainted with Varro's writings. Cicero he knew probably better than he knew any other author: the extent of his indebtedness to such works as the *Brutus* may be inferred from the parallelisms which occur in his treatment of the Attic orators (x. 1, 76–80). He dissents expressly from Horace's estimate of Lucilius (ib. § 94): and the frequency of his references to other literary judgments of Horace (cp. §§ 24, 56, 61, 63) shows that he must have been in the habit of illustrating his teaching by quotations from the works of that cultured critic of literature and life.

But the author with whom Quintilian's literary criticism has most in common is undoubtedly Dionysius of Halicarnassus. It is true that in the Tenth Book he nowhere expressly mentions him; but references to him by name as an authority on rhetorical matters are common enough in other parts of the *Institutio*[2]. Quintilian no doubt knew his works well, especially that which originally consisted of three books *περὶ μιμήσεως*[3]. The second book of this treatise has long been known to scholars

[1] See Prof. Nettleship's paper on 'Literary Criticism in Latin Antiquity' in Journ. of Philol. vol. xviii. p. 225 sqq.

[2] Cp. iii. 1, 16, where he is eulogised among the Greek rhetoricians; ix. 3, 89: 4. 88 ('similia dicit Halicarnasseus Dionysius'). Cp. the parallelism in regard to the Panegyricus of Isocrates, x. 4, 4: and for other instances see Claussen, op. cit. pp. 339–340.

[3] The extant remains of this treatise have recently been edited by Usener (Bonn. 1889), with a valuable *Epilogus*. The scope of the work is indicated by Dionysius himself in the Epist. ad Pompeium iii. p. 776 R, Usener p. 50: *τούτων ὁ μὲν πρῶτος αὐτὴν περιείληφε τὴν περὶ τῆς μιμήσεως ζήτησιν, ὁ δὲ δεύτερος περὶ τοῦ τίνας ἄνδρας μιμεῖσθαι δεῖ ποιητάς τε καὶ φιλοσόφους, ἱστοριογράφους (τε) καὶ ῥήτορας, ὁ δὲ τρίτος περὶ τοῦ πῶς δεῖ μιμεῖσθαι.*

in the shape of a fragmentary epitome, which presents so many striking resemblances to the literary judgments contained in the first chapter of Quintilian's Tenth Book, that early commentators, such as, for instance, H. Stephanus, concluded that Quintilian had borrowed freely from the earlier writer: *multa hinc etiam mutuatum constat; quibus modo nomine suppresso pro suis utitur, modo addito verbo* putant *sua non esse declarat.* The parallelisms in question were fully drawn out by Claussen in the work mentioned above, though Usener justly remarks that he wrongly includes a good deal that was the common property not only of Dionysius and Quintilian, but of the whole learned world of the day: they will all be found duly recorded in the notes to this edition, 1 §§ 46-84.

The general resemblances between Quintilian and Dionysius are apparent in their order of treatment. In his introduction to the *Iudicium de Thucydide*, the latter sets forth the plan of his second book in terms which present many points of analogy with the scheme of the Tenth Book of the *Institutio*: *ἐν τοῖς προεκδοθεῖσι Περὶ τῆς μιμήσεως ὑπομνηματισμοῖς ἐπελήλυθὼς οὓς ὑπελάμβανον ἐπιφανεστάτους εἶναι ποιητάς τε καὶ συγγραφεῖς . . . καὶ δεδηληκὼς ἐν ὀλίγοις τίνας ἕκαστος αὐτῶν εἰσφέρεται πραγματικάς τε καὶ λεκτικὰς ἀρετὰς καὶ πῇ μάλιστα χείρων ἑαυτοῦ γίνεται . . . ἵνα τοῖς προαιρουμένοις γράφειν τε καὶ λέγειν εὖ καλοὶ καὶ δεδοκιμασμένοι κανόνες ὦσιν ἐφ' ὧν ποιήσονται τὰς κατὰ μέρος γυμνασίας, μὴ πάντα μιμούμενοι τὰ παρ' ἐκείνοις κείμενα τοῖς ἀνδράσιν, ἀλλὰ τὰς μὲν ἀρετὰς αὐτῶν λαμβάνοντες, τὰς δ' ἀποτυχίας φυλαττόμενοι· ἀψάμενός τε τῶν συγγραφέων ἐδήλωσα καὶ περὶ Θουκυδίδου τὰ δοκοῦντά μοι συντόμῳ τε καὶ κεφαλαιώδει γραφῇ περιλαβών, . . . ὡς καὶ περὶ τῶν ἄλλων ἐποίησα· οὐ γὰρ ἦν ἀκριβῆ καὶ διεξοδικὴν δήλωσιν ὑπὲρ ἑκάστου τῶν ἀνδρῶν ποιεῖσθαι προελόμενον εἰς ἐλάχιστον ὄγκον συναγαγεῖν τὴν πραγματείαν.* In like manner Quintilian, addressing himself throughout to young men aspiring to success as public speakers, enumerates the various authors who seem to be fit subjects for reading and imitation. While admitting that some benefit may be derived from almost every writer (1 § 57), he confines himself to the most distinguished in the various departments of literature (§ 45 *paucos enim, qui sunt eminentissimi, excerpere in animo est*); and even with regard to these he warns his readers, as Dionysius does, that they are not to imitate all their characteristics, but only what is good (1 § 24: 2 §§ 14–15).

The order of treatment is almost identical in the two writers. First come the poets, with the writers of epic poetry at their head: these are not only named in the same order (Homer, Hesiod, Antimachus, Panyasis), but they are commended in very similar terms. But if Quintilian had been translating directly from Dionysius, it is very probable that he would have mentioned him by name, instead of concealing his obligations

by the use of such a phrase as *putant* (in speaking of Panyasis—see note on § 54). If he goes on to add some criticisms which are not in Dionysius, viz. on Apollonius Rhodius, Aratus, Theocritus, and to mention also Pisander, Nicander, and Euphorion, it is with the express intimation that they do not rank in the canon fixed by the *grammatici*,—the very reason for which these writers had been omitted by Dionysius. The Greek rhetorician says nothing of the elegiac and iambic poets mentioned by Quintilian,—the former in general terms (*princeps* habetur *Callimachus*, *secundas* confessione plurimorum *Philetas occupavit* § 58), the latter with express reference to the judgment of Aristarchus on the great Archilochus (§ 59)[1]. In treating of the lyric poets, Quintilian mentions the number nine (§ 61), which Dionysius does not; but as regards the substance of his criticisms, he is again almost in exact agreement with his predecessor. Both refer to Pindar, Stesichorus, Alcman, and Simonides, with the trifling difference that in Dionysius Simonides comes second instead of fourth on the list. In § 65 Quintilian proceeds to deal with the Old Comedy, which finds no place in the treatise of Dionysius, as we now have it. And there is very little that corresponds with Dionysius in the sections on Aeschylus, Sophocles, and Euripides. But it is noticeable that in both Euripides is made to form the transition to Menander and the New Comedy.

In regard to the poets, then, it seems probable that, while Quintilian was no doubt familiar with the work of Dionysius, he is rather incorporating in his criticism the traditions of the literary schools than borrowing directly from a single predecessor. Claussen was of opinion that the latter is the true state of the case, and he even goes so far (p. 348) as to suppose that the original work of Dionysius (of which the treatise long known as the Ἀρχαίων κρίσις or the *De Veterum Censura* is only a fragmentary epitome) must have contained notices of the elegiac and iambic poets corresponding with those in Quintilian, as well as of the old comic dramatists and of additional representatives of the New Comedy. But a comparison of the various passages on which a judgment may be based seems to make it certain that, while taking advantage of his knowledge of previous literary criticism (scraps of which he may have accumulated for teaching purposes during his long career), he is not slavishly following any single authority[2]: cp. § 52 *datur palma* (*Hesiodo*,)

[1] The standpoint from which both critics regarded this class of poetry was probably much the same as that which Dio Chrysostom applies to lyric poetry generally: μέλη δὲ καὶ ἐλεγεῖα καὶ ἰαμβοι καὶ διθύραμβοι τῷ μὲν σχολὴν ἄγοντι πολλοῦ ὄξια (cp. tunc et elegiam vacabit, &c., § 58) τῷ δὲ πράττειν τε καὶ ἅμα τὰς πράξεις καὶ τοὺς λόγους αὔξειν διανοουμένῳ οὐκ ἂν εἴη πρὸς αὐτὰ σχολή (Or. xviii. 8, p. 478 R.)

[2] How diverse the tradition of the

§ 53 *grammaticorum consensus*, § 54 *ordinem a grammaticis datum*, § 58 *princeps habetur* and *confessione plurimorum*, § 59 *ex tribus receptis Aristarchi iudicio scriptoribus iamborum*, § 64 *quidam* (probably including Dionysius), § 67 *inter plurimos quaeritur*, § 72 *consensu . . . omnium.* And the tone and substance of his estimate of Homer, of Euripides, and of Menander[1], seem to show that he was prepared to rely, when necessary, on his own independent judgment (cp. *meo quidem iudicio* § 69), especially in dealing with the poets who would be of greatest service for his professed purpose.

In both Dionysius and Quintilian the poets are followed by the historians. The order in Dionysius is Herodotus, Thucydides, Xenophon, Philistus, and Theopompus; in Quintilian, Thucydides, Herodotus, Theopompus, Philistus,—with short notices of Ephorus, Clitarchus and Timagenes. The insertion of the three additional names, and the precedence given to Theopompus, are not the only points in which Quintilian differs here from Dionysius, who is known in this case to have limited himself to the five names in question (Epist. ad Pomp. 767 R: Usener, p. 50, 10): Xenophon is by Quintilian expressly postponed for treatment among the philosophers. In this he probably followed an older tradition, which survived also elsewhere. Cicero speaks of Xenophon as a philosopher (de Orat. ii. § 58): in Diogenes Laertius (ii. 48) it is said of him ἀλλὰ καὶ ἱστορίαν φιλοσόφων πρῶτος ἔγραψε—a remark which Usener (p. 113) thinks was probably derived from some library list in which Xenophon was ranked among the writers of philosophy; and Dio Chrysostom (Or. xviii.) omits him from his list of the historians, and includes him in that of the Socratics.

These discrepancies may be relied on to disprove Claussen's allegation that Dionysius's treatise is Quintilian's *primus et praecipuus fons.* It is quite as probable that, in dealing with the historians, he had before him the passage in the second book of Cicero's *Orator*, to which reference has already been made (§ 55 sq.). There Cicero mentions Herodotus, Thucydides, Philistus, Theopompus, and Ephorus, with the addition of Xenophon, Callisthenes and Timaeus. He may also have had at hand the great orator's lost treatise *Hortensius*, two fragments of which contain short characterisations of Herodotus, Thucydides, Philistus, Theopompus, and Ephorus[2]: in writing it Cicero probably followed some list similar

various authorities came to be in regard to the epic poets may be seen from Usener's note p. 137.

[1] Cp. however Usener's note p. 138 *Aristophanis propria fuit Menandri illa admiratio quam epigramma prodit Kaibelii* p. 1085 (C. I. Gr. 6083): *cuius iudicii Kaibelius* p. 490 *in Quintiliano* x. 1, 69 *vestigia recte observavit.*

[2] See Usener, p. 123: fr. xvii. *quid enim aut Herodoto dulcius aut Thucydide gravius*, fr. xviii. *aut Philisto*

to those which were accessible both to Dionysius and Quintilian[1]. Again there is sufficient resemblance here between Quintilian and Dio Chrysostom (as also in regard to Euripides and Menander: Dio Chr. 6, p. 477 sq.) to justify the supposition that they followed the same tradition. Dio expressly elevates Theopompus to the second rank (10, p. 479), *τῶν δὲ ἄκρων Θουκυδίδης ἐμοὶ δοκεῖ καὶ τῶν δευτέρων Θεόπομπος· καὶ γὰρ ῥητορικόν τι περὶ τὴν ἀπαγγελίαν τῶν λόγων ἔχει.* With this compare Quintilian's words: *Theopompus his proximus ut in historia praedictis minor, ita oratori magis similis* (§ 74). Ephorus, on the other hand, is expressly eliminated by Dio.

It is perhaps in dealing with the orators that Quintilian gives the surest proofs that he is not following any individual guide. The parallel passages cited in the notes to §§ 76–80 are by no means confined to the writings of Dionysius, though here again words and phrases occur (see esp. the note on *honesti studiosus, in compositione adeo diligens*, &c., § 79) which seem to suggest that Quintilian must have kept a common-place book into which he 'conveyed' points which struck him as just or appropriate in the literary criticism of others[2]. Unlike Dionysius, however, he refers to the canon of the ten orators (§ 76) which the recent work of Brzoska, following A. Reifferscheid, has shown to have originated not with the critics of Alexandria, but with those of Pergamum[3]. It is noticeable that the five orators whom Quintilian selects for notice out of this canon are identical with those enumerated, in reverse order, by Cicero, de Orat. iii. 28.

In their treatment of the philosophers, the chief point in common between Dionysius and Quintilian is that both put Plato and Xenophon before Aristotle. And, though they agree generally in the terms in which they speak of Aristotle, there is no other noteworthy coincidence. The section on Theophrastus and the Stoics has nothing corresponding to it in Dionysius: here, as elsewhere in the account of philosophy, Cicero was laid under contribution.

We may infer, then, on the whole, that in regard to his judgments of the Greek writers Quintilian followed the established order of the literary schools, and incorporated with the expression of his own opinion much that was traditional in their thought and phraseology. He cannot be supposed to have followed any single authority: he must rather be considered to have gleaned in the whole field of the literature of criticism from

brevius aut Theopompo acrius aut Ephoro mitius inveniri potest? It has been supposed that between these two fragments the words *aut Xenophonte iucundius* may have fallen out: cp. Quint. x. 1, 82.

[1] See especially fr. xi. *qua re velim dari mihi, Luculle, indicem tragicorum, ut sumam qui forte mihi desunt*: and cp. note on 1 § 57.

[2] Cp. the note on *qui parcissime* x. 4, 4.

[3] De Canone decem Oratorum Atticorum Quaestiones. Breslau, 1883.

Theophrastus (x. 1, 27) down to his own day. He accepted from others, with probably few modifications, the approved lists of poets, historians, orators, and philosophers, and adopted the conventional practice of writing careful and well-considered criticisms upon them—"somewhat cut and dried criticisms," as Prof. Nettleship says of Dionysius, "which seldom lack sanity, care, and insight, but which are rather dangerously suited for learning by heart and handing on to future generations of pupils." These lists of 'classical' writers may probably be traced back, in the main, to the literary activity of the critics of Alexandria. They would no doubt be well known to the Greek rhetoricians who were at work on the education of the Roman youth as early as the beginning of the first century B. C., and may have served as the basis of their prelections to their pupils. Criticism (*κρίσις ποιημάτων, κριτική*) was an essential part of the office of the 'grammaticus[1].'

In speaking of his duties, which fall under the two main heads of *recte loquendi scientia* and *poetarum enarratio*, Quintilian adds (i. 4, 3): *et mixtum his omnibus* iudicium *est; quo quidem ita severe sunt usi veteres grammatici ut non versus modo censoria quadam virgula notare et libros, qui falso viderentur inscripti, tamquam subditos submovere familia permiserint sibi, sed auctores alios in ordinem redegerint, alios omnino exemerint numero.* Beginning with a critical examination of individual texts, the 'grammatici' gathered up the results of their work, on the literary side, in short characterisations of the various writers whom they made the subject of their study, and finally drew up lists of the best authors in each department of literature, with a careful indication of their good points as well as of the features in which they were not to be used as models. This process received a more or less final form at the hands of Aristophanes of Byzantium and his follower Aristarchus (see on x. 1, 54), the latter of whom probably introduced such modifications in the list of his predecessor as approved themselves to his own judgment (cp. x. 1, 59 *tres receptos* Aristarchi iudicio *scriptores iamborum*). The influence of this method in Roman literature may be seen, early in the first century, in the so-called 'canon' of Volcatius Sedigitus, preserved by Gellius (15, 24)[2]: he makes a list of ten Latin comedians, on the analogy of the canon of the ten Attic orators. The list of the Alexandrine critics was probably in the hands of Cicero, as Usener has shown (pp. 114–126), when he wrote his 'Hortensius,'—a treatise which seems to have originally contained an introductory sketch of the great contributors to the various departments

[1] *A iudicandis poetarum carminibus olim ars grammatica initium sumpserat, fuitque ante κριτική quam γραμματική—* Usener, p. 132.

[2] See Prof. Nettleship, Journ. of Phil. pp. 230–231.

of literature, by way of preparation for the main purpose of the dialogue,—the praise of philosophy[1]. Then there is Dio Chrysostom, a writer who flourished not long after Quintilian himself, and whose reproduction of similar judgments has already been noted. Such divergences as occur may probably be accounted for, at least in part, by the different points of view from which the various critics wrote. In the preliminary sketch in the *Hortensius* the object seems to have been not the education of youth but the recreation of maturity: Dio draws a careful distinction between the branches which serve for the student of rhetoric, and those which may be expected to benefit and delight men who have finished their studies: Quintilian's aim, again and again reiterated, is to lay down a course of reading suited to form the taste of a young man aspiring to success as a speaker.

The probability that there existed such traditional lists as those referred to (which would also be of service in the arrangement of the great public libraries), is strikingly illustrated in Usener's *Epilogus* (p. 128 sq.) by the publication of one which may here be transcribed as of great interest to readers of Quintilian. It will be noticed that though the philosophers are omitted, it contains many points of analogy with that followed by Quintilian, particularly the addition of the later elegiac poets, Philetas and Callimachus. Names only are given, without any criticism attached[2].

Ποιηταὶ πέντε· Ὅμηρος Ἡσίοδος Πείσανδρος Πανύασις Ἀντίμαχος.

ἰαμβοποιοὶ τρεῖς· Σημωνίδης Ἀρχίλοχος Ἱππῶναξ.

τραγῳδοποιοὶ $\bar{\epsilon}$· Αἰσχύλος Σοφοκλῆς Εὐριπίδης Ἴων Ἀχαιός.

κωμῳδοποιοὶ ἀρχαίας $\bar{\zeta}$· Ἐπίχαρμος Κρατῖνος Εὔπολις Ἀριστοφάνης Φερεκράτης Κράτης Πλάτων.

μέσης κωμῳδίας $\bar{\beta}$· Ἀντιφάνης Ἄλεξις Θούριος.

νέας κωμῳδίας $\bar{\epsilon}$· Μένανδρος Φιλιππίδης Δίφιλος Φιλήμων Ἀπολλόδωρος.

ἐλεγείων ποιηταὶ $\bar{\delta}$· Καλλῖνος Μιμνέρμος· Φιλητᾶς Καλλίμαχος.

λυρικοὶ $\bar{\theta}$· Ἀλκμὰν Ἀλκαῖος Σαπφὼ Στησίχορος Πίνδαρος Βακχυλίδης Ἴβυκος Ἀνακρέων Σιμωνίδης . . .

[1] Among other traces of the use of such an abridgment by Cicero, Usener reckons his judgments on the Greek historians (Herodotus and Thucydides, Philistus, Theopompus and Ephorus, Xenophon, Callisthenes and Timaeus) in the second book of the *de Oratore* (§§ 55–58), a work which was written ten years before the *Hortensius*: on Herodotus and Thucydides, Orat. § 39: cp. Ep. ad Quintum fr. ii. 11 (13), 4, *ad Callisthenem et ad Philistum redeo, in quibus te video volutatum. Callisthenes quidem volgare et notum negotium, quem ad modum aliquot Graeci locuti sunt: Siculus ille capitalis, creber, acutus, brevis, paene pusillus Thucydides.*

[2] *Adponam laterculum quam breve tam egregium, quod ex codice Coisliniano* n. 387 *olim Athoo saeculi X Montefalconius edidit bibl. Coislin.* p. 597, *ex codice Bodleiano olim Meermanni recentiore Cramerus anecd.* Paris t. iv. p 196, 15 sq. Usener, p. 129.

ῥήτορες θ̄ Δημοσθένης Λυσίας Ὑπερείδης Ἰσοκράτης Αἰσχίνης Λυκοῦργος Ἰσαῖος Ἀντιφῶν Ἀνδοκίδης.

ἱστορικοὶ ῑ̄· Θουκυδίδης Ἡρόδοτος Ξενοφῶν Φίλιστος Θεόπομπος Ἔφορος Ἀναξιμένης Καλλισθένης Ἑλλάνικος Πολύβιος.

In regard to the historians, Usener notes that this list seems to indicate the principle on which they were selected and arranged. They are enumerated in pairs, Herodotus and Thucydides coming first, with their imitators Xenophon and Philistus immediately following them. Then come Theopompus and Ephorus, as representing the second rank; and next the historians of Alexander's victories, Anaximenes and Callisthenes (cp. Cic. de Orat. ii. § 58), in place of whom Clitarchus is mentioned by Quintilian. Peculiar features about the list given above are that Thucydides comes first of all (just as Demosthenes does among the orators), and that, perhaps to make up the number ten, a fifth pair of historians is added,—Hellanicus from those of older date, and Polybius to represent more recent writers.

Usener states the conclusion at which he arrives in the following words, which may be accepted with the proviso that they are not to be taken as meaning that Quintilian was altogether ignorant of what Dionysius wrote: *Iudicia de poetis scriptoribusque Graecis non a Dionysio Quintilianus mutuatus est. Igitur ne Dionysius quidem sua profert, sed diversum uterque exemplum iudiciorum ut plerumque consonantium expressit. Fontis utrique communis antiquitatem Hortensius Tullianus cum Dione comparatus demonstravit. Posteriore tempore cum eruditionis copia in angustae memoriae paupertatem sensim contraheretur, iudiciis neglectis sola electorum auctorum nomina relicta sunt et laterculi formam induerunt.* Quintilian did not transcribe his criticisms of Greek literature from Dionysius. He had no need to do so: the materials from which Dionysius had drawn were available also to him. This is sufficient to account for the resemblances in their critical judgments. But on the other hand it is improbable that Quintilian, in the course of his reading and teaching, had not studied the writings of Dionysius; and some at least of the coincidences to which prominence is given in the notes in this edition must have been the result of his acquaintance with the work of his predecessor.

In his review of Latin literature, Quintilian is no doubt giving us the fruit of his own study and independent judgment, though here again the notes will indicate that he was familiar with what other writers, such as Cicero and Horace, had said before in the way of literary criticism. The examination of his estimate of Seneca has already proved that he did not hesitate to formulate his own opinions, and to press them, when

necessary, upon his pupils. A reference to the *Analysis* (pp. 3–5) will show that in this part of his work Quintilian follows the method which had been traditionally applied to the criticism of the Greek writers. The same order is preserved (§ 85); the various departments of literature are each compared with the corresponding departments in Greek (§§ 93, 99, 101, 105, 123); and individual writers are pitted against each other, and are sometimes characterised in similar terms. In all this Quintilian is consistent with the scheme according to which he had evidently determined to arrange his work: he is consistent also with the general tradition of literary criticism among his countrymen. "As Latin literature since Naevius had adopted Greek models and Greek metres, every Latin writer of any pretensions took some Greek author as his ideal of excellence in the particular style which he was adopting. Criticism accordingly drifted into the vicious course of comparison; of pitting every Latin writer against a Greek writer, as though borrowing from a man would constitute you his rival. Thus Ennius was a Homer, Afranius a Menander, Plautus an Epicharmus, before the days of Horace: in Horace's time there were three Homers, Varius, Valgius, and Vergil. Cicero and Demosthenes were compared by the Greek critics in the Augustan age, and by the time of Quintilian Sallust has become the Latin Thucydides, Livy the Latin Herodotus[1]." It is this idea of making 'canons' of Latin writers, to correspond as nearly as possible with those which he had accepted from former critics for the classical writers of Greece, that gives an air of artificiality to Quintilian's criticism of Latin literature, and interferes somewhat with the general effect which his sane and sober appreciations would otherwise produce. The individual estimates are in the main all that could be wished for, notably the enthusiastic eulogy of Cicero (§§ 105–112), which it is interesting to compare with a similar passage in the treatise 'On the Sublime.' "The same difference," says the writer, "may be discerned in the grandeur of Cicero as compared with that of his Grecian rival. The sublimity of Demosthenes is generally sudden and abrupt: that of Cicero is equally diffused. Demosthenes is vehement, rapid, vigorous, terrible; he burns and sweeps away all before him; and hence we may liken him to a whirlwind or a thunderbolt: Cicero is like a widespread conflagration, which rolls over and feeds on all around it, whose fire is extensive and burns long, breaking out successively in different places, and finding its fuel now here, now there[2]." Excellent also are the shorter characterisations of such writers as Sallust (*immortalem Sallusti velocitatem* 1 § 102), of Livy (*Livi lactea ubertas* 1 § 32: *mirae iucunditatis clarissimique*

[1] Nettleship, in Journ. of Philol. p. 233.

[2] Havell's translation, p. 27.

candoris § 101), of Ovid (*nimium amator ingenii sui* (§ 88), and of Horace (*et insurgit aliquando et plenus est iucunditatis et gratiae et varius figuris et verbis felicissime audax* § 96). But the general impression we derive is that Quintilian is producing many of his criticisms to order, as it were: so much is he tied down to the plan he has adopted. It is to this same method of mechanical comparison—born of the artificial traditions of the literary schools—that we owe Plutarch's 'Parallel Lives'; and it has not been without imitators in more recent times[1].

IV.

STYLE AND LANGUAGE.

Quintilian's own style is pretty much what might be expected from the tone of his judgments on others. Cicero was his model, Seneca represented to him everything that was to be avoided: but the interval of a hundred years which separated him from the former was a sufficient barrier to anything more than an approximation to his style, while on the other hand he does not succeed in emancipating himself entirely from the literary tendencies of his own time, which found so complete expression in the writings of Seneca. All the writers of what is known as the Silver Age possess certain marked characteristics, which differentiate them from the best models of the republican period; and of these Quintilian has his share. But he did not fall in with the fashionable depreciation of those models. He knew that it was impossible to bring back the Latinity of the Golden Age in all its characteristic features; but he could at least lift up his voice against the affectation and artificiality of his contemporaries, who looked upon that Latinity as tame, insipid, and commonplace. The point of view from which, as we have already seen, he regarded Seneca may be stated with a wider application: *corruptum et omnibus vitiis fractum dicendi genus revocare ad severiora iudicia contendo*, x. 1, 125.

The depravation of taste which had gone hand in hand with the moral and social degeneration of the Roman people, in the era of transition from republic to empire, has already been touched upon in the discussion

[1] See the note on x. 1, 85, with the quotation from Professor Nettleship's article in the Journal of Philology. In the *Rheinisches Museum* (xix. 1864, p. 3 sqq.) Mercklin pushed the parallelism to an excessive extent, endeavouring to find a correspondence between each individual Greek and Latin writer mentioned by Quintilian.

of Quintilian's criticism of Seneca. The literary public had lost all appetite for the natural straightforwardness of the Ciceronian style: it craved for something akin to the highly seasoned dishes by which the epicures of the day sought to stimulate a jaded palate[1]. It was not enough now to clothe the thought in pure, clear, and elegant language, even when adorned by a wealth of expression that bordered on exuberance, and made musical by the exquisite modulation of the period. No one could win a hearing who did not countenance the fashionable craze for affectation, abruptness, and extravagance. Directness, ease, and intelligibility were no recommendations[2]. In order to strike and stimulate, everything must be full of point. Feebleness of thought was considered to be redeemed by epigram and formal antithesis. The amplitude and artistic symmetry of the Ciceronian period gave place to a broken and abrupt style, the main object of which was to arrest attention and to challenge admiration. Showy passages were looked for, expressed in new and striking phraseology, such as could be reproduced and even handed on to others[3]. The charm of style and the test of its excellence consisted in its being artificial, inflated, meretricious, involved, obscure—in a word, depraved[4].

Quintilian's distaste for the prevailing fashion inclined him to return to the models of the best republican period. Exclusive devotion to one particular type was forbidden him, if by nothing else, by his own declared principles,—*non qui maxime imitandus et solus imitandus est* (2 § 24); and accordingly, in spite of his great admiration for Cicero, we find several well-marked features of difference between him and his master, not only in the use of words, but also in the structure and composition of sentences[5]. Indeed, it could not have been otherwise. Quintilian's mission was to restore to Latin composition the direct and natural character of the earlier style; but he could not extirpate that tendency to poetical expression which had taken root at Rome as far back as the

[1] "His (Seneca's) works are made up of mottoes. There is hardly a sentence which might not be quoted; but to read him straight forward is like dining on nothing but anchovy sauce."—Macaulay, Trevelyan's Life, i. p. 448.

[2] *Pervasit iam multos ista persuasio, ut id demum eleganter atque exquisite dictum putent, quod interpretandum sit:* viii. 2, 21.

[3] Tac. Dial. 20 *Iam vero iuvenes . . . non solum audire sed etiam referre domum aliquid inlustre et dignum memoria volunt, traduntque invicem ac saepe in colonias ac provincias suas scribunt, sive sensus aliquis arguta et brevi sententia effulsit, sive locus exquisito et poetico cultu enituit.*

[4] ii. 5, 10 *ostendi in his quam multa impropria, obscura, tumida, humilia, sordida, lasciva, effeminata sint: quae non laudantur modo a plerisque, sed, quod est peius, propter hoc ipsum quod sunt prava laudantur.*

[5] He resembles other writers of the decadence in the frequent use of rare or poetical words, in neglecting the nice distinctions formerly made between synonyms, in the numbers of adjectives used substantively, &c.

days of Sallust, and was fostered and encouraged in his own time by the wider study of Greek. He was conscious also of the need of making some concessions to the popular demand for ornament. The power of the 'sententious' style proved itself even on its critic and antagonist. That he was aware of the compromise he was making is clear from such a passage as the following, in which he indicates how Cicero may be adapted to contemporary requirements: *ad cuius (Ciceronis) voluptates nihil equidem quod addi possit invenio*, nisi ut sensus nos quidem dicamus plures: *nempe enim fieri potest salva tractatione causae et dicendi auctoritate, si non crebra haec lumina et continua fuerint et invicem offecerint. Sed me* hactenus cedentem *nemo insequatur ultra*, &c. (xii. 10, 46–7). There was a point beyond which he refused to go: clearness and simplicity must never be sacrificed to effect. These qualities may be claimed for Quintilian's style; it is also sufficiently varied for his subject. When it is obscure, we must remember the defective state in which his text has come down to us[1].

It is quite possible to exemplify from the Tenth Book alone the main features in which Quintilian's language and style differ from those of Cicero. And first, in regard to his vocabulary, a list may be appended of words which, though not peculiar to Quintilian, are yet not to be found in the republican period[2].

Amaritudo, figuratively (Plin. S., Sen., Val. Max.), x. 1, 117.

Auditorium (Tac. Dial., Plin. S., Suet.), x. 1, 79: cp. v. 12, 20 *licet hanc (eloquentiam) auditoria probent.*

Classis, of a class in a school (Suet., Col., Petr.), x. 5, 21.

Confinis, figuratively (Ovid, Sen.), x. 5, 12.

[1] In discussing Quintilian's language and style, it must not be forgotten that he was a Spaniard by birth. In his recent pamphlet, 'Ueber die Substantivierung des Adjectivums bei Quintilian' (Berlin, 1890), Dr. Paul Hirt quotes an interesting remark of Filelfo (cp. G. Voigt, 'Wiederbelebung des klass. Alt.' i. p. 467 note), which has lately received some corroboration: *sapit hispanitatem nescio quam, hoc est barbariem plane quandam.* Filelfo did not like Quintilian: *nullam habet elegantiam, nullum nitorem, nullam suavitatem. Neque movet dicendo Quintilianus, neque satis docet, nec delectat.* But this was only Filelfo's opinion, for which he would not have been able to furnish such scientific grounds as that lately (Archiv. f. Lat. Lex. und Gramm. 1 p. 356) supplied by Dr. E. Wölfflin, in regard to the adjective *pandus.* This word was in use in the days of Ennius, and occurs often afterwards in poetry, but not in prose. In Spain, however, it lingered, and is used by Seneca, Martial, Silius, Columella, and especially by Quintilian. After these writers it disappears again till the fourth century.—Cp. i. 5, 57 *gurdos, quos pro stolidis accipit vulgus, ex Hispania duxisse originem audivi*, which has been quoted (by Abbé Gédoyn, and by Hermann, following Gesner) strangely enough in disproof of Quintilian's Spanish birth.

[2] For this section I am especially indebted to a *Dissertatio* by Adamus Marty: *De Quintilianeo Usu et Copia Verborum cum Ciceronianis potissimum comparatis.* Also the *Prolegomena* in Bonnell's Lexicon: and Dosson's *Remarques sur la Langue de Quintilien.*

Consummatus (Sen., Mart., Plin. S.), x. 5, 14: cp. i. 9, 3; ii. 19, 1, and often. The Ciceronian equivalent is *perfectus*.

Decretorius (Sen., Plin., Suet.), x. 5, 20: cp. vi. 4, 6.

Diversitas (Tac., Plin., Suet.), x. 1, 106.

Evalesco (Verg., Hor., Plin., Tac.), x. 2, 10: cp. ii. 8, 5; viii. 6, 33.

Expavesco (Hor., Liv., Sen., Plin., Suet.), x. 3, 30: cp. ix. 4, 35; vi. 2, 31.

Extemporalis (Petr., Tac., Plin. S.), x. 6, 1, 5 and 8; 7, 13, 16, 18: cp. iv. 1, 54 *extemporalis oratio*, for which Cicero would have written *subita et fortuita oratio*.

Exundo (Sen., Plin., Tac.), x. 1, 109 *Cicero vivo gurgite exundat*.

Favorabilis (Vell., Sen., Plin., Tac., Suet.), x. 5, 21: cp. iv. 1, 21 and often.

Formator (Col., Sen., Plin. S.), x. 2, 20 *alienorum ingeniorum formator* (sc. *praeceptor*).

Immutesco (Statius), x. 3, 16.

Inadfectatus (Plin. S.), x. 1, 82.

Inconcessus (Verg., Ov.), x. 2, 26.

Incredulus (Hor.), x. 3, 11: cp. xii. 8, 11.

Indecens (Petr., Sen., Mart.), x. 2, 19. The Ciceronian equivalent is *indecorus*.

Inlaboratus (Sen.), x. 1, 111, and often.

Insenesco (Hor., Ov., Tac.), x. 3, 11.

Inspiro (Verg., Ov., Sen.), x. 3, 24: cp. xii. 10, 62.

Praesumo (Verg., Sen., Plin., Tac.), x. 5, 4: cp. xi. 1, 27.

Profectus (Ov., Sen., Plin. S., Suet.), x. 3, 2 and 15: cp. i. 2, 26, and often. Cicero uses *progressus*, *processus*.

Professor (Col., Tac., Suet.), x. 5, 18: cp. ii. 11, 1, and often.

Prosa (Vell., Col., Sen., Plin.), x. 7, 19,—adjective: cp. xi. 2, 39. As a noun, ix. 4, 52, and often.

Secessus (Verg., Ov., Plin., Tac.), x. 3, 23 and 28; 5, 16. Cicero uses *recessus*.

Substringo (Sen., Tac., Suet.), x. 5, 4.

Versificator (Just., Col.), x. 1, 89.

There is a touch of 'nationalism' about Quintilian's use of the word *Romanus* for *Latinus*. *Litterae latinae*, *scriptores latini*, *poetae latini*, are the usual forms with Cicero and the writers of the best period: Quintilian has *Romanos auctores* (x. 1, 85), *sermo Romanus* (ib. § 100), *litterae Romanae* (ib. § 123), and often elsewhere.

The following words appear in Quintilian (Book X) for the first time, though of course it does not follow that they are his own coinage:—

Adnotatio, x. 2, 7 *brevis adnotatio.*

Circulatorius, x. 1, 8 *circulatoria volubilitas*: cp. ii. 4, 15. The noun *circulator* seems to have been used first by Asinius Pollio: afterwards it is found in Seneca, Petronius, Plin. S., Apuleius, &c.

Destructio, x. 5, 12 *destructio et confirmatio sententiarum.* Suetonius (Galba 12) uses this word in its proper sense of 'pulling down' walls.

Offensator (ἅπαξ λεγόμ.), x. 3, 20.

Significantia, x. 1, 121.

Several words occur which, either in point of form or meaning, indicate the influence of Greek analogies:—

Recipere, x. 7, 31, and often elsewhere, in the sense of *probare.* So the Greek ἀποδέχεσθαι, ἐνδέχεσθαι. Cp. Plin. H. N. 7. 8, 29.

Supinus, x. 2, 17 used, like ὕπτιος in Dion. Hal., for 'languid,' 'spiritless.' Cp. esp. (of Isocr.) ὑπτία (sc. λέξις) . . . καὶ κεχυμένη πλουσίως, p. 538, 6, R: also p. 1006, 14, R.

Densus (πυκνός), for *pressus*: x. 1, 76.

Pedestris (sc. *oratio*), πεζὸς λόγος: x. 1, 81.

To these may be added the use of *subripere* (for *clam facere*), on the analogy of κλέπτειν τι, iv. 1, 78: *transire* (for *effugere*), on the analogy of παρέρχεσθαι, ix. 2, 49 (cp. Stat. Theb. ii. 335 *nil transit amantes*): *finis* for ὅρος: *maxime*, with numerals, for μάλιστα, &c.

To the same source must be attributed the frequent use in Quintilian of *propter quod, per quod, quae*, &c. on the analogy of δι' ὅ, δι' ἃ (see on x. 1, 10): *circa* (used like περί), see on x. 1, 52: *multum* (with compar.) like πολὺ μεῖζον (x. 1, 94): *sunt . . . differentes*, 2 § 16.

The influence of poetical usage may be seen in the frequent employment of simple verbs in the sense of compounds, of abstract nouns in a concrete sense (e. g. *facilitatem* 3 § 7), and also in certain changes in the meaning of words, each of which will be noticed in its proper place: e. g. *componere* for *sedare*; *vacare* used impersonally; *venus* for *venustas*; *beatus* for *uber, fecundus*; *secretum*; *olim* of future time; *utrimque* of opposite sides, &c. Such changes in meaning as will be noted in connection with words like *valetudo, ambitio, advocatus, auctor, cultus, quicumque, ubicumque, demum*, and all the phenomena connected with the substantivation of the adjective (e. g. *studiosus*), are common to Quintilian with other writers of the Silver Age.

Taking now the Parts of Speech in their order, we may illustrate the peculiarities of Quintilian's vocabulary by reference to the Tenth Book.

I. Nouns.

Advocatus for *causidicus*, *patronus*: x. 1, 111 (where see note): cp. iii. 8, 51; xi. 1, 59: Plin. S. 7, 22: Suet. Claud. 15. For examples of the use of this word in its earlier sense cp. v. 6, 6; xi. 3, 132; xii. 3, 2.

Ambitio carries with it in Quintilian, as generally in the Silver Age, a sinister meaning, so that Quintilian can call it a *vitium*: i. 2, 22 *licet ipsa vitium sit ambitio frequenter tamen causa virtutum est.* So *perversa ambitio* x. 7, 21: cp. Tac. Ann. vi. 46: Iuv. 8, 135. For the Ciceronian use of the word (*popularis gratiae captatio ad adipiscendos honores*), see pro Sulla § 11: pro Planc. § 45: de Orat. i. § 1.

Auctor, almost identical with *scriptor*: see on x. 1, 24. Cp. Ep. ad Tryph. § 1 *legendis auctoribus qui sunt innumerabiles.*

Cultus=*ornatus*: x. 1, 124; 2, 17. Cp. iii. 8, 58 *in verbis cultum adfectaverunt*: xi. 1, 58 *nitor et cultus.* Cicero uses *ornatus* and *nitor* as applied to language: Orat. § 80 *ornatus verborum*, § 13 4 *orationis.* Cp. Tac. Dial. 20, 23.

Opinio is used for 'reputation' (*existimatio*), whether good or bad. So x. 5, 18 (where see note): 7, 17: cp. xii. 1, 12 *contemptu opinionis*: ii. 12, 5 *adfert et ista res opinionem*: ix. 2, 74 *veritus opinionem iactantiae*: iv. 1, 33 *opinione adrogantiae laborare*: Tac. Dial. 10 *ne opinio quidem et fama . . . aeque poetas quam oratores sequitur*: Sen. Ep. 79, 16. In Cicero it is found only with a genitive (ad Att. 7, 2 *opinio integritatis*: cp. Liv. xlv. 38, 6: Caes. B. G. vii. 59, 5: Tac. Dial. 15), or with an adjective (Verr. ii. 3, 24 *falsam . . . malam opinionem*).

Opus frequently means 'branch,' 'department' in Quintilian: x. 1, 9 (where see note). It is often identical with 'genus': e.g. x. 1, 123 where they are used together, *quo in genere—in hoc opere.* Cp. iii. 7, 28 *quamquam tres status omnes cadere in hoc opus* (*laudativum genus*) *possint.*

Valetudo, always in the sense of 'bad health' in Quintilian and contemporary writers. If 'good health' is meant, an adjective is used: e.g. x. 3, 26 *bona valetudo*: vi. 3, 77 *commodior valetudo.* With Cicero it may mean either: de Fin. v. § 84 *bonum valetudo, miser morbus*: de Am. § 8 *quod in collegio nostro non adfuisses, valetudinem respondeo causam*: ad Fam. iv. 1, 1: in Tusc. iv. § 80 he has *mala valetudo.* With Quintilian's usage cp. Tac. Hist. iii. 2; Ann. vi. 50: Suet. Claud. 26: Plin. S. 2, 20.

Venus for *venustas*, x. 1, 79 (where see note); ib. § 100. This use of the word is poetical: Hor. A. P. 320; Car. iv. 13, 17. For *venustas*, *lepor* occurs in Cicero with the same meaning, see de Orat. i. § 243: Or. § 96.

Other points in connection with the use of substantives are referred to

in the notes: e.g. the periphrastic construction with *vis* or *ratio* and the gerund (see on *vim dicendi*, x. 1, 1): the concrete use of certain nouns in the plural (see on *historias* § 75: cp. *lectiones* § 45): the concrete use of abstract nouns (e.g. *facilitatem* 3 § 7: *profectus* 5 § 14: cp. *silvarum amoenitas* for *silvae amoenae* 3 § 24). The frequent occurrence of verbal nouns in *-tor* must also be noted: in Quint. they have come to be used almost like adjectives or participles (*hortator* x. 3, 23: *offensator* ib. § 20), and may, like adjectives, be compared by the aid of an adverb (*nimium amator* 1 § 88, where see note)[1].

II. Adjectives.

Beatus (*abundans, fecundus*): x. 1, 61 *beatissima rerum verborumque copia*, where see note: cp. v. 14, 31 *beatissimi amnes*. Cicero does not use *beatus* of things: cp. de Rep. ii. 19, 34 *abundantissimus amnis*.

Densus (like *pressus* in Cicero): §§ 68, 73 (with notes), *densus et brevis et semper instans sibi Thucydides*: cp. Cic. de Orat. ii. § 59 *Thucydides ita verbis aptus et pressus*. So x. 1, 76, 106.

Exactus: x. 2, 14 *exactissimo iudicio*: 7 § 30 *exacti commentarii*. *Exactus* bears the same relation to *exigere* as *perfectus* does to *perficere*, with which *exigere* is, in Quintilian, synonymous: *e.g.* i. 5, 2; 9, 2. So Hor. Ep. ii. 1, 72: Suet. Tib. 18: Plin. Ep. 8, 23; also M. Seneca, and Val. Max. For *exactus* Cicero used *diligenter elaboratus* (Brut. § 312) or *accuratus* (ad Att. xiii. 45, 3): or *perfectus* (de Orat. i. §§ 34, 35).

Expositus=*tritus, communis*: x. 5, 11 *voluptatem expositis dare*: Iuv. 7, 54 *valem—qui nihil expositum soleat deducere, hoc qui communi feriat carmen triviale moneta*: Sen. E. 55. Cicero has (de Orat. i. 31, 137) *omnium communia et contrita praecepta*.

Incompositus: x. 1, 66 *rudis in plerisque et incompositus* (Aeschylus): cp. iv. 5, 10; ix. 4, 32: Verg. Georg. i. 350 *motus iucomposilos*: Hor. Sat. i. 10, 1: Tac. Dial. 26: Sen. Ep. 40, 4: Liv. xxiii. 27; v. 28.

Otiosus=*inutilis, inanis*. See on x. 1, 76 *tam nihil otiosum*: cp. 2 § 17. So Tac. Dial. 40: Plin. S. 10, 62. In Cicero we have *vacuus, otio abundans*, Brut. § 3: N. D. iii. § 39.

[1] Marty (op. cit. p. 47) has an interesting note, in which, referring to the Zeitschrift f. Gymnasialwesen, xiv. pp. 427-29, he says it has been found that there are in Cicero 290 (296) substantives in *-tor* and 44 (46) in *-trix*. Of these 73 in *-tor* and 4 in *-trix* are also in Quintilian, who has, on the other hand, 28 in *-tor* and 8 in *-trix* which do not occur in Cicero. These are—*adfectator, admirator, adsertor, agnitor, altercator, auxiliator, constitutor, consultor, contemptor, cunctator, delator, derisor, exactor, formator, iactator, insectator, latrator, legum lator, luctator, plosor, professor(?), raptor, repertor, rixator, signator, stuprator, ventilator, versificator, cavillatrix, disputatrix, elocutrix, enuntiatrix, exercitatrix, hortatrix, iudicatrix, (litteratrix), sermocinatrix*.

Praecipuus, used by itself, see on x. 1, 94.

Summus, in sense of *extremus*: x. 1, 21, where see note. The usage is poetical: cp. Plaut. Pers. 33; Asin. 534: Verg. Aen. ii. 324 *venit summa dies*: Hor. Ep. i. 1, 1: Ovid ex Pont. iv. 9, 59, Am. iii. 9, 27: Iuv. i. 5. Schmalz (*Ueber den Sprachgebrauch des Asinius Pollio—München*, 1890, p. 36) contends that this use is not Ciceronian, for while Pollio writes *summo ludorum die* (ad Fam. x. 32, 3) and Caelius *summis Circensibus ludis* (ad Fam. viii. 12, 3—*Manutius*: extremis *diebus Circensium ludorum meorum*), Cicero himself says (ad Fam. vii. 1, 3) *extremus elephantorum dies fuit.*

Supinus=*ignavus* (as ὕπτιος, p. xliii. above): x. 2, 17 *otiosi et supini*: cp. ix. 4, 137 *tarda et supina compositio*: Iuv. i. 66: Mart. vi. 42 *Non attendis et aure supina Iamdudum negligenter audis.* This word may have been used first by Quintilian in this sense: in Cicero it is used of the body, e.g. de Div. i. 53, 120.

Noticeable also, and characteristic of his time, is Quintilian's use of *plerique* and *plurimi*, the former having often the force of *nonnulli, plures, multi* (x. 1 §§ 26, 31, 34, 37, 66, 106: 2 § 13: 3 § 16), the latter losing its force as a superlative, and standing generally for *permulti* (x. 1 §§ 12, 22, 27, 40, 49, 58, 60, 65, 81, 95, 107, 109, 117, 128: 2 §§ 6, 14, 24: 6 § 1: 7 § 17).

Nothing is more common in Quintilian than the use of adjectives (and participles) in the place of nouns.[1] In some cases this arises from the actual omission of a noun, which can readily be supplied to define the meaning of the adjective: for example x. 5, 20 *decretoriis* (sc. *armis*) *exerceatur*: 1 § 100 *togatis* (sc. *fabulis*) *excellit Afranius*: 1 § 88 *lascivus quidem in herois* (sc. *versibus*) *quoque Ovidius.* But in most cases there is no perceptible ellipse; the general idea intended is contained in the adjective itself. In the Masculine and Feminine only those adjectives can be used as nouns which express personal qualities, as of character, position, reputation, &c.: the Neuter denotes generally the properties of things, mostly abstractions. Following the arrangement of Dr. Hirt's paper, we may cite examples from the Tenth Book as follows:—

The Neuter Adjective.

(1) *The Neuter singular used by itself:*—

Nom. 3 § 22 *secretum in dictando perit.*

[1] This subject has been most exhaustively treated in a Programm by Dr. Paul Hirt, 'Ueber die Substantivierung des Adjectivums bei Quintilian' (Berlin, 1890), a monument of German thoroughness. See also Becher's Quaestiones Grammaticae (Nordhausen, 1879), pp. 6 sqq.

Acc. 3 § 30 *faciat sibi cogitatio secretum.*

Gen. 3 § 27 *optimum secreti genus*: § 30 *amator secreti.* Partitive genitives: 6 § 1 *aliquid vacui*: dependent on adj. 1 § 79 *honesti studiosus.*

Dat.: occurs in other books: e. g. i. pr. 4 *proximum vero*: vi. 3, 21 *contrarium serio.*

Abl. 7 § 16 *cum stilus secreto gaudeat.*

Frequent instances occur in prepositional phrases, with accusative and ablative: these are mostly local, and the great extension of the usage in post-Augustan times points to the influence of Greek analogy (ἐξ ἴσου, ἐκ τοῦ φανεροῦ κ.τ.λ.). Examples are: *in altum* 7 § 28 (=*in profundum*): *e contrario* 1 § 19: *in deposito* 3 § 33: *in expedito* 7 § 24: (*vertere*) *in Latinum* 5 § 2 (containing the idea of locality: cp. *ex Graeco*): *ex integro* 1 § 20 (where see note): *in posterum* 3 § 14: *in publicum* 7 § 1: *in universum* 1 § 42: *in peius* 2 § 16: *ex proximo* 1 § 13: *a summo* 3 § 2: *ad ultimum* 7 § 7; ib. 16: *ex ultimo* ib. 10.

Sometimes the adjective, in addition to being used substantivally, governs like a noun, the genitive depending on it being always partitive: e. g. *multum* 1 §§ 80, 94, 115: *plus* 1 §§ 77, 86, 97, 99, 106: *plurimum* 1 §§ 60, 65, 81, 117, 128; 3 § 1; 5 §§ 3, 10; 6 § 1; 7 § 17: *minus* 2 § 12: *quantum* 5 § 8. And with a pronoun: 7 § 24 *promptum hoc et in expedito positum.*

(2) *The Neuter Plural.*

Instances need not be cited where adjectives are used substantivally in cases which can be recognised as neuter: e. g. 3 § 6 *scriptorum proxima.* Quintilian gave a wide extension to the usage even where the case could not be recognised. It can be detected most easily, of course, when the adjective is used alongside of nouns, e. g. 5 § 8 *sua brevitati gratia, sua copiae, alia translatis virtus, alia propriis*; or when another adjective or pronoun is used in the nom. or acc., e. g. 1 § 35: 3 § 32 *novorum interpositione priora confundant*: 5 § 11. Other instances (of 2nd and 3rd decl.) are 7 § 30 *subitis ex tempore occurrant*: 5 § 1 *ex latinis*: 7 § 6 *ex diversis*: 1 § 66 *in plerisque*: 5 § 11 *varietatem similibus dare.* So with comparatives and superlatives: 1 § 63 *maioribus aptior*: 1 § 58 *cum optimis satiati sumus, varietas tamen nobis ex vilioribus grata sit*: 5 § 6 *certe proximis locus.*

The Masculine Adjective.

(1) *The Masculine Plural.*

In the following places masculine adjectives are found together, in the plural, or else along with nouns: 1 §§ 71, 124, 130: 2 § 17: 3 § 16: 5 § 1.

Single instances are (Genitive) *veterum* 1 §§ 97, 118: *magnorum* 1 § 25: (Dative) *imperitis* 7 § 15: *antiquis* 2 § 17: *studiosis* 1 § 45 (where see note: Cicero would have had *dicendi*, or *eloquentiae studiosis*): *bonis* 2 § 3: (Accusative) *veteres* 1 § 42: *posteros* 1 §§ 112, 120: 2 § 6: *obvios* 3 § 29: *intentos* 3 § 33: (Ablative) *ex nostris* 1 § 114: *ab antiquis* 1 § 126: *de novis* 1 § 40. With the comparative 5 § 19 *apud maiores*: 5 § 7 *priores*: superlative 1 § 58 *confessione plurimorum*. In 1 § 123 we have one of the few instances of the addition of another adjective to an adjective doing duty for a noun—*paucissimos adhuc eloquentes litterae Romanae tulerunt*.

(2) *The Masculine Singular.*

When the adjective can denote a class collectively, it may be used as a noun: this is quite frequent in Quintilian, as in most writers, especially when the adjective stands near a substantive, e. g. *perorare in adulterum, aleatorem, petulantem* ii. 4, 22.

The following are cases of the isolated use of the masculine singular: (Genitive) x. 2, 26 *prudentis est*: (Accusative) 2 § 3 *similem raro natura praestat*: 3 § 19 *quasi conscium infirmitatis nostrae timentes*.

The Participle used as a Noun.

(1) *The Neuter Singular.*

Participles follow the analogy of the adjective. In addition to those which have actually become nouns (e. g. *responsum, praeceptum, promissum*, &c.), Quintilian uses several participles as nouns in a manner that is again an extension of classical usage. So even with a pronoun, or another adjective: e. g. 2 § 2 *ad propositum praescriptum*: § 11 *ad alienum propositum*: 5 § 72 *decretum quoddam atque praeceptum*: 7 § 24 *promptum hoc et in expedito positum*.

(2) *The Neuter Plural.*

Instances of the usual kind are too numerous to mention: the participle in *-us, -a, -um* is found frequently in abl., gen., and dat. Not so common is the plural of the 3rd decl.: 1 § 86 *eminentibus vincimur*: 3 § 5 *nec protinus offerentibus se gaudeamus, adhibeatur iudicium inventis, dispositio probatis*.

(3) *The Perfect Participle.*

In regard to the masculine plural Quintilian here follows the Ciceronian usage, according to which the participle is employed when a definite class of individuals is indicated, and a *qui* clause when the description is more unrestricted. Instances of the participle are 1 § 131 *robustis et*

satis firmatis legendus: 3 § 27 *occupatos in noctem necessitas agit*: 5 § 17 *exercitatos*; rather more general is *a conrogatis laudantur* 1 § 18. The Masculine Singular is, in classical Latin, generally found along with a substantive, it being incorrect to use any such expression as, for example, *manes occisi placare*. Quintilian makes a very free use of this participle: e. g. i. 2, 24 *reddebat victo certaminis potestatem*: v. 12, 2 *spiculum in corpore occisi inventum est*, &c.

(4) *The Future Participle.*

The use of this participle received a great extension in post-Augustan times. The following are instances of its employment as a substantive: i. 4, 17 *non doceo, sed admoneo docturos*: 21 *liberum opinaturis relinquo*: and in the singular iv. 1, 52 *hoc adicio ut dicturus intueatur quid, apud quem dicendum sit.*

(5) *The Present Participle.*

Frequent as is the substantival use of this participle in all Latin authors, in none is it more frequent than in Quintilian—generally in the Gen. and Dat. Sing. and Plur., not so common in the Nom. and Acc. Pl., and seldom in the Abl. and Nom. Sing. In some instances it is found alongside of a noun: e. g. 2 § 2: 7 § 3. The most common example of the Gen. Sing., standing alone, is (as might be expected from the subject-matter of the *Institutio*) *discentis, dicentis*, &c., e. g. 1 § 6: for the Dative see 1 §§ 17, 24, 30: Accusative 1 § 20: Ablative 1 § 15 (*intellegere sine demonstrante*): *eminentibus* 1 § 86: cp. *illis . . . recipientibus* 5 § 12. In the plural, the Genitive and Dative are equally common: for the Nominative may be quoted 2 § 15 *imitantes*: for the Accusative 1 § 16: 2 § 26: 3 § 25.

III. Pronouns.

Ipse follows the usual rules. For an interesting point in connection with its use, see on 2 § 15. It is often used as = *per se*, e. g. 1 § 117: 3 § 21: often with pronouns, e. g. *vel hoc ipso* (διὰ αὐτὸ τοῦτο) 1 § 75, cp. 5 § 8. For *et ipse* see note on 1 § 31.

Hic seems frequently to be used with reference to the circumstances of the writer's own times: e. g. 1 § 43 *recens haec lascivia*: and probably also 7 § 31 *hanc brevem adnotationem*. (This is certainly the case with *ille*: e. g. *illis dictandi deliciis* 3 § 18: *ille laudantium clamor* 1 § 17.) It has been suggested that in some cases the manuscripts may be wrong: e. g. 1 § 6 *ex his* (for *ex iis*?): but cp. 1 §§ 25, 33, 40, &c. Such instances of a preference for *hic* over *is* come under Priscian's rule (xvi. 58), Hic

non solum de praesente *verum etiam de* absente *possumus dicere, ad* intellectum *referentes demonstrativum.*

The conjunction of *nullus* and *non* (=*quisque, omnis*) is common in Quintilian and Suetonius: 7 § 25 *nullo non tempore et loco*: cp. iii. 6, 7: ix. 4, 83: Suet. Aug. 32; Tib. 66; Nero 16, &c.: Mart. 8, 20.

Quicunque has in Quintilian completely acquired the force of an indefinite pronoun: see on 1 § 12; 105.

Quilibet unus (1 § 1) does not occur in Cicero: cp. i. 12, 7: v. 10, 117.

Ut qui is frequently found in place of the Ciceronian *quippe qui, utpote qui*: see on 1 § 55.

IV. Verbs.

An instance of the use of simple for compound verbs (frequent in Quintilian and the Silver Age generally, and a mark of the 'poetization' of Latin prose) occurs 1 § 99 *licet Caecilium veteres laudibus ferant*: see note *ad loc.*, and cp. Plin. Ep. viii. 18, 3: Suet. Oth. 12, Vesp. 6. In Cicero we have *efferre laudibus*, de Am. § 24: de Off. ii. § 36: de Orat. iii. § 52. So elsewhere in Quintilian *finire* for *definire*, *solari* for *consolari*, *spargere* for *dispergere*, &c.

Examples of a change in the meaning of verbs common to Cicero and Quintilian are the following:—

Componere occurs now in the sense of *sedare, placare*: e.g. ix. 4, 12 *ut, si quid fuisset turbidiorum cogitationum, componerent*: iii. 4, 15 *concitando componendisve adfectibus* (Cicero, de Orat. i. § 202 *motum dicendo vel* excitare *vel* sedare): cp. x. 1, 119 *Vibius Crispus compositus et iucundus*, whereas Cicero has (Or. § 176) *Isocrates est in ipsis numeris* sedatior. So Pollio, ad Fam. x. 33, 3 has the phrase *bellum componere*: cp. Hor. Ep. ii. 1, 8 *componere litem*: Verg. Aen. iv. 341 *componere curas*—both at the end of a hexameter: Tac. Hist. iv. 50: Suet. Caes. 4.

Digerere=*concoquere*: see 1 § 19. For *concoquere* in Cicero, see de Fin. ii. § 64: de N. D. ii. §§ 24, 124, 136.

Praedicere=*antea, supra dicere*: see on 1 § 74.

Recipere=*probare* (ἀποδέχομαι): 7 § 31, and often.

Vacat: used impersonally 1 §§ 58, 90: cp. i. 12, 12. This usage is not found in Cicero.

V. Adverbs.

Abunde is often found along with adjectives and adverbs, to increase their force: 1 § 25 *abunde similes* (where see note): § 104 *elatum abunde spiritum*. It has something of the emphasis of Cicero's *satis superque*.

Adhuc occurs very frequently with a comparative: see on 1 § 71 (*plus adhuc*) and § 99. It is often used also (as in Livy and others) of

past time, when it = *eo etiam tempore*, or *etiam tum*: e.g. *scholae adhuc operatum* 3 § 13: cp. i. 8, 2: 2 § 27.

Alioqui has different uses in Quintilian, as in Tacitus. (1) It occurs pretty much as τὰ μὲν ἄλλα in Greek, with very little of an antithesis: e.g. 1 § 64 *Simonides, tenuis alioqui, sermone proprio et iucunditate commendari potest*: 3 § 32 *expertus iuvenem, studiosum alioqui, praelongos habuisse sermones*, &c. (There is a definite antithesis in what seems to be the corresponding usage in Tacitus, when *alioqui* is opposed to an adverb of time: e.g. Ann. iii. 8 *cum incallidus alioqui et facilis iuventa senilibus* tum *artibus uteretur*: xiii. 20 *ingreditur Paris, solitus alioquin id temporis luxus principis intendere, sed* tunc *compositus ad maestitiam.*) (2) It is equivalent to *praeterea*, 'besides': 3 § 13 *in eloquentia Galliarum . . . princeps, alioqui inter paucos disertus.* Cp. Tac. Ann. iv. 11 *ordo alioqui sceleris . . . patefactus est.* This sense is an easy transition from 'for the rest.' The instance in 1 § 128 (*cuius et multae alioqui et magnae virtutes fuerunt*) seems to fall also under this head, unless it means 'apart from' the doubtful compliments they paid him (Seneca) by imitating him: cp. Tac. Ann. iv. 37 *validus alioqui spernendis honoribus.* (3) *Alioqui* stands for 'otherwise,' 'in the opposite case,' either with a *si* clause, as 3 § 16 *immutescamus alioqui si nihil dicendum videatur*: § 30 *quid alioqui fiet . . . si particulas*, &c.: or without, 6 § 6 *alioqui vel extemporalem temeritatem malo quam male cohaerentem cogitationem.* Cp. Tac. Ann. ii. 38: xi. 6.

Certe stands for *quidem* when the point of the sentence is reinforced by an illustration: 6 § 4 *Cicero certe . . . tradidit*: cp. xii. 1, 43: vi. 2, 3.

Demum, which in classical Latin is an adverb of time ('lastly'), stands in Quintilian, and other writers of the Silver Age, for *tantum, dumtaxat*, the idea of time having disappeared: 1 § 44 *pressa demum et tenuia*, where see note: cp. 3 § 13: 6 § 5. With pronouns it is frequently used, for emphasis, like *adeo*: e.g. Cic. de Orat. ii. § 131 *sed hi loci ei demum oratori prodesse possunt, qui est versatus in rebus vel usu.*

Interim often stands for *interdum*, as 1 § 9, where see note. At 3 § 33 we have *interim . . . interim* for *modo . . . modo*, as also i. 7, 11: *interim . . . interdum* vi. 2, 12: *interim . . . non numquam . . . saepe* iv. 5, 20: *semper . . . interim* ii. 1, 1.

Longe and **multum** are both used with comparatives, instead of *multo*: e.g. *longe clarius* 1 § 67 (where see note): *multum tersior* (πολύ) 1 § 94 (note).

Mox is used in enumerations in place of *deinde*: 6 § 3 *primum—tum—mox*: cp. i. 2, 29 *primum—mox*: ib. 9, 2 *primum—mox—tum.*

Nec=*ne quidem*: 3 § 7 *alioqui nec scriberentur.* Cp. ix. 2, 67 *quod in foro non expedit, illic nec liceat* iv. 2, 93: v. 10, 86.

Non occurs with the 1st pers. plur. (3 § 16, cp. 3 § 5) and 3rd pers. sing. 2 § 27 where see note, (also after *dum* xii. 10, 48 and *modo* iii. 11, 24) where Cicero would have had *ne*: cp. i. 1, 19 *non ergo perdamus*: ib. § 5 *non adsuescat ergo*. Cp. *utinam non* § 100: and see note on 2 § 27.

Non nisi. These particles (*non, nisi*) are used together with the force of an adverb, 1 § 24 (where see note): 3 § 29. Cp. Ov. Tr. iii. 12, 36.

Olim is never used by Cicero of future time, as 1 § 94 and 104 (where see note). Cp. Plin. Panegyr. 15.

Plane, though common enough in classical Latin, as in Quintilian, with verbs and adjectives, is not found so often in conjunction with other adverbs. There may be a touch of colloquialism about such a phrase as *ut plane manifesto appareat* 1 § 53: cp. Pollio, in Cic. ad Fam. x. 32, 1 *plane bene*: ad Att. xiii. 6, 2: *plane belle* ib. xii. 37, 1.

Protinus has its usual meaning (*statim*) in 3 § 5 (where it is best taken with *gaudeamus*, not with *offerentibus*): cp. 7 § 21. Its employment to denote logical consequence is noted at 1 § 3: cp. *ib.* § 42.

Saltem is often used for *quidem* and *neque saltem* for *ne quidem*: 2 § 15 *nec vero saltem iis*, &c., where see note: cp. i. 1, 24 *neque enim mihi illud saltem placet.*

Sicut (ut) . . . ita. This formula is especially common in Quintilian, either with or without a negative: see on 1 § 1, and cp. §§ 3, 14, 72: ix. 2. 88, &c.

Ubicumque, like *quicumque*, has become an indefinite: e. g. 7 § 28 *quidquid loquemur ubicumque.* The more classical use is found at 1 §§ 5 and 10.

Utique: see note on 1 § 20.

Utrimque is used not of place, but of the 'opposite sides' of a question: 5 § 20 *causas utrimque tractet*: 1 § 131: cp. v. 10, 81: Hor. Ep. i. 18, 9: Tac. Hist. i. 14.

Velut occurs more commonly than either *quasi* or *tamquam* in comparisons: see on 1 § 5 *velut opes quaedam*, and cp. §§ 18, 61: 3 § 3: 5 § 17: 7 § 1. So also 7 § 6 *ducetur ante omnia rerum ipsa serie velut duce.*

VI. Prepositions.

Ab for 'on leaving,' as in the poets and Livy: 5 § 17 *ne ab illa, in qua consenuerunt, umbra discrimina velut quendam solem reformident*: cp. xi. 3, 22: i. 6. 25: Ov. Met. iv. 329: Plin. N. H. xiv. 7, 9. So ἀπὸ in Homer, Il. viii. 53 Οἱ δ' ἄρα δεῖπνον ἕλοντο καρηκομόωντες Ἀχαιοὶ Ῥίμφα κατὰ κλισίας, ἀπὸ δ' αὐτοῦ θωρήσσοντο.

Circa does duty in Quintilian for *in, de, ad, erga*, &c.: cp. the use of περί, ἀμφί with the acc. in Greek. So 1 § 52 *utiles circa praecepta sententiae*: see note *ad loc.*

Citra very often stands for *sine* or *praeter*: e. g. *citra lectionis exemplum* 1 § 2, where see note: cp. i. 4, 4 *neque citra musicen grammatice potest esse perfecta.* In Cicero *citra* is used only of place.

The following prepositional expressions should also be noted:—

Ante omnia=*primum*: 1 § 3: 2 § 4: 7 § 6. In 1 § 3 we have *ante omnia, proximum, novissimum:* cp. iv. 2, 52 *ante omnia, deinde*: iii. 9, 6 *ante omnia, deinde, tum, postremo.*

Cum eo quod is used as a transition formula for the Ciceronian *accedit quod.* A certain case of this usage occurs xii. 10, 47: the instance at x. 7, 13 has been challenged, but see the note.

Ex integro. Quintilian prefers the use of *ex* in such phrases to *de*: e. g. x. 1 § 20 (where see note): *ex industria* ib.: and so *ex abundanti, ex professo, ex pari*, &c., elsewhere.

Inter paucos, 'as few have ever been': 3 § 13 *inter paucos disertus.*

Per quae (*quod*) of agency or instrument: 1 § 87 *in iis per quae nomen est adsecutus.*

Propter quae (*quod*) for *quam ob rem*, especially in transitions: see on 1 § 10.

Praeter id quod for *praeterquam quod*: see on 1 § 28.

Sine dubio. The use of this phrase at 1 § 51 may possibly be an instance of the peculiarity noted by Spalding on i. 6, 12, where he points out that Quintilian frequently makes it stand for *quidem*, in clauses where the idea is by *sine dubio* made of less account than some other statement immediately following, and introduced by *tamen* or *sed* (as i. 6, 12 and 14). Examples are v. 7, 28 *sine dubio . . . tamen*: v. 10, 53 and viii. 3, 67 *sine dubio . . . sed.* Applying this to x. 1, 51 *Verum hic omnes sine dubio et in omni genere eloquentiae procul a se reliquit, epicos tamen praecipue*, we might bring out the construction by rendering, 'But while of course (or 'to be sure') Homer has out-distanced all rivals, in every kind of eloquence, it is the epic poets whom he leaves furthest behind.' Cp. on 3 § 15.

VII. Conjunctions.

Under this head may come **Adde quod**, a phrase which occurs seven times in Quintilian, five times in the Tenth Book: 1 §§ 3, 16: 2 §§ 10, 11, 12: xii. 1, 4 and 11, 29. Schmalz (*Ueber den Sprachgebrauch d. Asinius Pollio*) remarks that it must be ranked rather with Pollio ad Fam. x. 31, 4 (*adde huc quod*), where *quod* is to be taken as a conjunction, than with Cic. ad Att. vi. 1, 7, ad Fam. xiii. 41, 1 (*addo etiam illud quod*), and ad Fam. xvi. 16, 1 (*adde hoc quod*), where *quod* is a relative referring to the foregoing demonstrative. The phrase is originally

poetical: it is found in Attius, frequently in Lucretius (i. 847: iii. 827: iv. 1113), in the *Satires* and *Epistles* of Horace, and over and over again in Ovid: Vergil seems to avoid it. Pollio probably introduced it into prose, and from him it passed to others: Schmalz refers to Plin. Ep. viii. 14, 3: iii. 14, 6: Sen. 40, 4: Symmach. 2, 7: 4, 71: Fronto, p. 92 N.

Cum interim = 'though all the time.' See note on 1 § 18: cp. § 111.

Dum ... non stands for *dummodo ... non* 3 § 7: cp. xii. 10, 48. The usage is poetical. *Dummodo* does not occur in Quintilian.

Enim occurs, conformably to classical usage, in the third place after a word preceded by a preposition: e. g. *ad profectum enim* 3 § 15: and so frequently after *sum*,—2 § 10 *necesse est enim*: 1 § 14: 7 §§ 15, 24: 2 § 19. But *nihil enim est* 1 § 78, where Krüger suggests *nihil enim inest.*

Etsi. As it is generally stated that *etsi* does not occur in Quintilian it may be well to include it here. Instances are i. pr. 19: i. 5, 28: v. 13. 3: ix. 1, 19.

Ideoque is constantly used for *itaque.* See note on 1 § 21.

Licet = *etsi*, as sometimes in Cicero: 1 § 99: ii. 2, 8 and passim.

Quamlibet and **quamquam.** Quintilian uses these words (in clauses which contain no verb) along with adjectives, participles, and adverbs: 3 § 19 *nam in stilo quidem quamlibet properato*: cp. viii. 6, 4 *oratione quamlibet clara*: xii. 8, 7 *quamlibet verbose*: xi. 1, 34 *quamquam plena sanguinis.* A similar use of *quamvis* is less uncommon in other writers: cp. 1 § 74 *quamvis bonorum*: ib. § 94 *quamvis uno libro* (where see note). See Madvig on Cic. de Fin. v. § 68.

Quia is sometimes used where *quod* (*eo quod*) might have been expected: 1 § 15 *hoc sunt exempla potentiora ... quia*: cp. 5 § 14 *Declamationes vero ... sunt utilissimae quia* (Halm) *inventionem et dispositionem pariter exercent.* So i. 6, 39 *nam et auctoritatem antiquitatis habent* (sc. *verba a vetustate repetita*) *et, quia intermissa sunt, gratiam novitati similem parant.* Cp. *non quia non* (with the subjunctive) x. 7, 19 and 31: so ii. 2, 2: iv. 1, 5, 65: viii. 3, 42: ix. 1, 23; 4, 20.

Quoque often occurs alongside of an adjective, to increase its force, where older writers would have had *vel* or *etiam*: 1 § 20 *ex industria quoque*: 2 § 14 *in magnis quoque auctoribus*: cp. 1 § 121 *ceterum interceptus quoque magnum sibi vindicat locum*: ii. 11, 1 *exemplo magni quoque nominis professorum.*

Quotiens = *cum*: 4 § 3: 7 § 29. Cp. iv. 1, 76: viii. 3, 55.

For the rest, Quintilian's style cannot be called artistic. It is indeed generally clear and simple: instances of obscurity are very often traceable to the 'insanabilis error' in the old text, of which Leonardo wrote

to Poggio, and which the progress of criticism has done so much to remedy. It is also free from all bombast and excessive embellishment. But there is little of the graceful and ample movement of the Ciceronian period: the sentence often halts, as it were, there are frequent instances of harsh expression, and the periods are awkwardly constructed. Quintilian was not an artist in style. Probably the technicalities of his subject kept him from thinking too much of such matters as rhythm, cadence, and harmony. His main object was to say clearly and directly what he wanted to say, without laying too great stress on the form in which it was cast. The leading thought is generally stated at once, and everything subordinate to it is left to take care of itself. Hence it is that causal clauses are allowed to come dragging in at the end of a sentence (x. 2 §§ 13 and 23), and adjectival or attributive clauses stand by themselves in a position of remarkable isolation (*vel ob hoc memoria dignum* 1 § 80: *rebus tamen acuti magis quam*, &c. 1 § 84: cp. §§ 85, 95, 103). Relative sentences also are introduced in a detached sort of fashion (1 § 80: 2 § 28). The thought is sometimes hard to follow (as notably in the opening sections of the Tenth Book: cp. 2 §§ 13 and §§ 20, 21; 7 § 7), because the composition is not framed as a harmonious whole: the transition particles are loosely used (see on *nam* 1 § 12: cp. § 50, 7 § 31: *quidem* 1 § 88), and are sometimes wanting altogether, especially in the case of figures suddenly and abruptly introduced (see on 1 § 4: cp. 7 § 1). Instances of a more or less artificial striving after variety of expression are often met with: e.g. 1 §§ 36, 41, 83, 102. In the order of words there is sometimes the same departure from customary usage (1 § 109, 2 § 17), especially in the case of proper names (1 § 86 *Afro Domitio* for *Domitio Afro*: cp. *Atacinus Varro* § 87: *Bassus Aufidius* § 103)[1]. Constructions *κατὰ σύνεσιν* frequently occur: 1 § 65: § 105: 7 § 25. Under this head may be included the omission of the subject: 1 § 7 *congregat*: § 66 *permiserunt*: 7 § 4 *malit . . . possit*: and of words to be supplied from the context, 1 § 56 *congerentes*: 1 § 7 *solitos*: 1 § 107 *quibus nihil ille*: 1 § 123 *qui ubique*: 2 § 24: 3 § 25. In the same way *esse* is frequently omitted for the sake of brevity: 1 § 17, § 66, § 90: 4 § 1: 5 § 6: 7 § 7, § 23. Lastly there are frequent instances of inadvertent and negligent repetition: 1 §§ 8, 9, 23, 94, 131: 2 §§ 11–12: 5 §§ 6–7: 7 § 23: cp. on 2 § 23.

Among minor peculiarities of idiom are (1) An almost excessive fondness for the use of the perfect subjunctive: 1 § 14 *dixerim*: § 26

[1] Schmalz (Ueber den Sprachgebrauch des Asinius Pollio, p. 52) says that this usage, which is a favourite one with Pollio (ad Fam. x. 32, 5 *Gallum Cornelium*), was first introduced by Varro (L. Lat. 5, 83 *Scaevola Quintus*: de Re Rust. i. 2, 1 *Libo Marcius*). It is frequent in Cicero's correspondence, and became general in Velleius Paterculus.

malucrim: § 37 *fuerit*, where see note: so even *ut non dixerim* (*ne dicam*) 1 § 77 and *ut sic dixerim* 2 § 15. (2) The use of the future indicative in dependent clauses: see on *sciet* 1 § 4, and cp. 2 §§ 26, 28: 3 § 28: 7 § 28: also as a mild imperative, 1 § 58 *revertemur*: 3 § 18 *sequemur*: 2 § 1 *renuntiabit*: § 23 *aptabimus*. (3) The frequent use of the infinitive in constructions which are characteristic of the Silver Age: (*a*) with *verbs*, as *meruit credi* 1 § 72: *qui esse docti adfectant* § 97: *optandum . . . fieri* § 127: *si consequi utrumque non dabitur* 7 § 22: *opponere vereor* 1 § 101: *intermittere veremur* 7 § 26: cp. *expertus iuvenem . . . habuisse* 3 § 32: for *dubitare* see on 1 § 73: (*b*) with *adjectives*, *legi dignus* 1 § 96: *contentum id consequi* 2 § 7. (4) The substantival use of the gerund, *ceteraque genera probandi ac refutandi* 1 § 49: *lex orandi* 1 § 76: *inveniendi* § 69: *sive acumine disserendi sive eloquendi facultate* 1 § 81: cp. *loquendi* § 83: *eloquendo* § 106: *nascendi* 3 § 4: *saliendi* 3 § 6: ib. *iaculando*: *adiciendo* 3 § 32: *emendandi* 4 § 2: *cogitandi* 7 § 25. (5) *Quamquam* with subjunctive 1 § 33: 2 § 21: 7 § 17: *forsitan* with indic. 2 § 10: &c.

Among the figures of syntax may be mentioned (1) *Anaphora*, or the repetition of the same word at the beginning of several clauses: e.g. nulla *varietas*, nullus *adfectus*, nulla *persona*, nulla *cuiusquam sit oratio* 1 § 55: cp. 1 §§ 99, 115, 130: 2 § 2: 3 § 3 (illic *radices*, illic *fundamenta sunt*, illic *opes*, &c.): § 9, § 29: 5 §§ 2, 8: 6 § 1; (2) *Asyndeton*: e.g. *facere* quam optime, quam facillime *possit* 1 § 4: 2 § 16: 6 § 6: 7 §§ 7, 26; (3) *Chiasmus*: 5 § 14 (*alitur—renovatur*) and § 15 (*ne carmine—reficiuntur*): 7 § 15.

The frequent occurrence of figures taken from the gladiatorial arena or the field of battle may be made the subject of a concluding paragraph[1]. It is in keeping with the martial character of the Romans that there is no more fertile source of metaphor in their literature than the art of war, which was indeed their favourite pursuit; just as the Greeks drew their images from nothing more readily than from the sea and those maritime occupations in which they were so much at home. It is generally to what is most familiar both to himself and to those whom he is addressing that a speaker or writer has recourse in order to enforce his meaning. Both Cicero and Quintilian had lived through troublous times, and it is little wonder that even in the quiet repose of their rhetorical treatises we should frequently meet with phrases and illustrations in which we seem to hear the noise of battle. And under the Flavian emperors the less serious combats in the Coliseum had come to be looked upon as great national

[1] See a Programm by David Wollner, 'Die von der Beredsamkeit aus der Krieger- und Fechtersprache entlehnten Bildlichen Wendungen in der rhetorischen Schriften des Cicero, Quintilian, und Tacitus' (Landau, 1886).

entertainments. Hence it was natural to picture the orator, whose main object is to win persuasion, as one striving for the mastery with weapons appropriate to the warfare he is waging. No greater compliment can be found to pay to Julius Caesar than to say that 'he spoke as he fought': *tanta in eo vis est, id acumen, ea concitatio, ut illum eodem animo dixisse quo bellavit appareat*, x. 1, 114. The orator must always be on the alert,—ever 'ready for battle,' *in procinctu* 1 § 2 (where see note): if he cannot take prompt action, he might as well remain in camp,—*nullum erit, si tam tardum fuerit, auxilium* 4 § 4. His style must be appropriate to the matter in hand: *id quoque vitandum ne in oratione poetas nobis et historicos . . . imitandos putemus. Sua cuique proposito lex, suus cuique decor est* 2 §§ 21–2. Victory must ever be the end in view,—victory in what is a real combat, not a sham fight: 1 §§ 29–30 *nos vero armatos stare in acie et summis de rebus decernere et ad victoriam niti*: 2 § 27 *quam omnia, etiam quae delectationi videantur data, ad victoriam spectent*: 1 § 79 *Isocrates . . . palaestrae quam pugnae magis accommodatus*: 1 § 31 *totum opus* (*historia*) *non ad actum rei pugnamque praesentem, sed ad memoriam posteritatis et ingenii famam componitur.* The orator must have all the wiry vigour of an experienced campaigner, and his weapons ought not to be made for show: 1 § 33 *dum . . . meminerimus non athletarum toris sed militum lacertis opus esse, nec versicolorem illam, qua Demetrius Phalereus dicebatur uti, vestem bene ad forensem pulverem facere*: 1 § 30 *Neque ego arma squalere situ ac rubigine velim, sed fulgorem in iis esse qui terreat, qualis est ferri, quo mens simul visusque praestringitur, non qualis auri argentique, imbellis et potius habenti periculosus*: cp. 1 § 60 *cum validae tum breves vibrantesque sententiae, plurimum sanguinis atque nervorum*: 1 § 77 *carnis tamen plus habet* (*Aeschines*) *minus lacertorum*: 2 § 12 *quo fit ut minus sanguinis ac virium declamationes habeant quam orationes*: 1 § 115 *verum sanguinem perdidisse.* As soon as possible he must add practice to theory: 1 § 4, cp. 5 §§ 19–20 (*iuvenis*) *iudiciis intersit quam plurimis et sit certaminis cui destinatur frequens spectator . . . et, quod in gladiatoribus fieri videmus, decretoriis exerceatur*: 3 § 3 *vires faciamus ante omnia, quae sufficiant labori certaminum et usu non exhauriantur.* His whole activity is that of the battle-field: whether he is for the prosecution or the defence, he must either overcome his adversary or succumb to him: cp. 1 § 106 *pugnat ille* (*Demosthenes*) *acumine semper, hic* (*Cicero*) *frequenter et pondere*: § 120 *ut esset multo magis pugnans.* And he must not linger too long over preparatory exercises, otherwise his armour will rust and his joints lose their suppleness: 5 § 16 *nam si nobis sola materia fuerit ex litibus, necesse est deteratur fulgor et durescat articulus et ipse ille mucro ingenii cotidiana pugna retundatur.*

V.

MANUSCRIPTS.

Considerable interest attaches to the study of the manuscripts of Quintilian, the oldest of which may be grouped in three main divisions: (1) the complete manuscripts, (2) the incomplete, and (3) the mixed.

The most important representative of the first class is the *Codex Ambrosianus*, a manuscript of the 10th or 11th century, now at Milan. As we have it now, it is unfortunately in a mutilated condition, nearly a fourth part of the folios having been lost (from ix. 4, 135 *argumenta acria et cit.* to xii. 11, 22 *antiquitas ut possit*). Halm secured a new and trustworthy collation of this MS., distinguishing carefully between the original text and the readings of the second hand.

Although now in the defective condition above indicated, the *Ambrosianus* must have been originally complete. In this it differs from the representatives of the second family of MSS., the most valuable member of which—the *Bernensis*—is of even greater importance for the constitution of the text than the *Ambrosianus*, at least in those parts which it contains. It is the oldest of all the known manuscripts of Quintilian, belonging to the 10th century. The peculiarity which it shares with the other members of its family is that it contains certain great *lacunae*, which must have existed also in the manuscript from which it was copied, as they are indicated in the *Bernensis* by blank spaces. The size of the first *lacuna* varies with the fortunes of the particular codex: in the *Bernensis* it extends from the beginning to 2 § 5 (*licet, et nihilo minus*). The others are identical in all cases: v. 14, 12–viii. 3, 64: viii. 6, 17–viii. 6, 67: ix. 3, 2–x. 1, 107 (*nulla contentio*): xi. 1, 71–xi. 2, 33: and xii. 10, 43 to the end.

To the same family as the *Bernensis* belongs the *Bambergensis* A, which was directly copied from the *Bernensis* not long after the latter had been written: it also is of the 10th century. But inasmuch as in the *Bambergensis* the great *lacunae* were, at a very early date, filled in by another hand (*Bambergensis* G [1]), this manuscript may now rank in the third group, where it became the parent, as I hope to show below, of the

[1] Halm's account of this is more accurate than Meister's. The former (Praef. p. viii) says *magnae autem lacunae Bernensis pergamenis insertis ex alio codice suppletae sunt.* The *alius codex* which the writer of G had at hand is no longer extant: it no doubt belonged to the same family as the *Ambrosianus*, and *Bambergensis* G is consequently of first-class importance, especially where the *Ambrosianus* fails us. It is incorrect to say (with Meister, Praef. p. vi) *lacunae pergamenis ex alieno codice insertis expletae sunt.* The writer of G did not mutilate another codex in order to complete Bg: in some places he begins his copy on the blank space left at the end of a folio in Bg.

Harleianus (2664), and through the *Harleianus* of the *Florentinus*, *Turicensis*, and an innumerable company of others. Besides reproducing *Bambergensis* G, these MSS. follow for the most part the readings introduced by a later hand (called by Halm b) into the original *Bambergensis* A. A recent examination of the *Bambergensis* has suggested a doubt whether the readings known as b, which are often of a very faulty character, can have been derived from the same codex as G.

Halm's critical edition of Quintilian is founded, in the main, on the manuscripts above mentioned, with a few examples of the 15th century for the parts where he had only the *Ambrosianus* and the *Bambergensis* G, or the latter exclusively, to rely on. Since the date of the publication of his text (1868) great progress has been made with the critical study of Quintilian. In 1875 MM. Chatelain and le Coultre published a collation of the *Nostradamensis* (see below), the main results of which have been incorporated in Meister's edition (1886–87). And in a critical edition of the First Book of the *Institutio* (1890) M. Ch. Fierville has given a most complete account of all the continental manuscripts, drawing for the purpose on a previous work in which he had already shown proof of his interest in the subject (*De Quintilianeis Codicibus*, 1874).

There can be little doubt that Halm's critical instinct guided him aright in attaching supreme importance to the *Bernensis* (with *Bambergensis* A), the *Ambrosianus*, and *Bambergensis* G. But much has been derived from some manuscripts of which he took no account, and there is one in particular, which has hitherto been strangely overlooked, and to which prominence is accordingly given in this edition. Before proceeding to deal with it, I shall annex here a brief notice of the various MSS. which figure in the Critical Notes, grouped in one or other of the three divisions given above. An editor of the Tenth Book of the *Institutio* is especially bound to travel outside the rather narrow range of Halm's critical edition, as so much of the existing text (down to 1 § 107) has been based mainly on *Bambergensis* G alone. In addition to collating, for the purposes of this edition, such MSS. as the *Ioannensis* at Cambridge, the *Bodleianus* and *Balliolensis* at Oxford, and the very important Harleian codex, referred to above, I have also carefully compared eight 15th century manuscripts in the hope (which the Critical Appendix will show to have been not entirely disappointed) of gleaning something new. This part of the present work may be regarded as supplementing, for this country, what M. Ch. Fierville has already so laboriously accomplished for the manuscripts of the Continent.

Of the first family, the outstanding example is the *Ambrosianus*. The resemblances between it and *Bambergensis* G are sufficient to show that

the manuscript from which the latter was copied probably belonged to the same class. But this manuscript, which must have been complete (like the *Ambrosianus* originally), has altogether disappeared: one of the great objects for extending the study of the MSS. of Quintilian beyond the limits observed by Halm is the hope of being able to distinguish between such examples as may seem (like the *Dorvilianus* at Oxford) to preserve some of the traditions of the family, and those whose origin may be clearly traced back to *Bambergensis* A and G. For all the complete MSS. of Quintilian in existence must be derived either from this family or from the mixed group of which the *Bambergensis*, in its present form, seems to be the undoubted original.

In the second group we must include, not much inferior to the *Bernensis*, the *Parisinus Nostradamensis* (N) Bibl. Nat. fonds latin 18527. It is an independent transcript in all probability of the incomplete MS. from which the *Bernensis* was copied, and as such has a distinct value of its own. It is ascribed to the 10th century. For the readings of this codex I have been able to compare a collation made by M. Fierville in 1872, with that published by MM. Chatelain and le Coultre in 1875.

Then there is the *Codex Ioannensis* (in the library of St. John's College, Cambridge), a recent examination of which has shown me that the account given of it by Spalding (vol. ii. pr. p. 4) must be amended in some particulars. In its present condition it begins with *constaret* (i. 2, 3), but a portion of the first page has been cut away for the sake of the ornamental letter: originally the MS. must have begun at the beginning of the second chapter, like the *Nostradamensis*, the *Vossiani* 1 and 2, the *Codex Puteanus*, and *Parisinus* 7721 (see Fierville, p. 165). Again, the reading at xi. 2, 33 is clearly *multiplici*, not *ut duplici*, and in this it agrees with the Montpellier MS. (*Pithoeanus*), which is known to be a copy (11th century) of the *Bernensis* (see M. Bonnet in Revue de Phil. 1887). A remarkable feature about this MS. is the number of inversions which the writer sets himself to make in the text. These I have not included in the Critical Notes, but some of them may be subjoined here, as they may help to establish the derivation of this manuscript. The codex from which it was copied must have been illegible in parts: this is probably the explanation of such omissions (the space being left blank) as *tum in ipsis* in x. 2, 14, and *virtutis* ib. § 15. It is written in a very small and neat hand, with no contemporary indication of the great *lacunae*, and may be ascribed to the 13th century. It agrees generally with the *Bernensis*, though there are striking resemblances also to the *Pratensis* (see p. lxiii and note). Among the inversions referred to are the following:— x. 3. 1 *sic etiam utilitatis*, for *sic utilitatis etiam*: ib. § 30 *oratione continua*, for *continua oratione*: 5 § 8 *alia propriis alia translatis virtus*, for *alia*

translatis virtus alia propriis: 7 § 21 *stultis eruditi*, for *stulti eruditis*: ib. § 28 *solum summum*, for *summum solum*. Some of these peculiarities (e. g. the inversion at 5 § 8) it shares with the Leyden MSS.—the *Vossiani* i. and iii., a collation of which is given in Burmann's edition: these codices M. Fierville assigns to that division of his first group in which the *Nostradamensis* heads the list (see below, p. lxiv). I may note also the readings *viderit bona et invenit* (2 § 20), which *Ioan.* shares with *Voss.* iii.: *potius libertas ista* (3 § 24) *Ioan.* and *Voss.* i.; *ubertate*—for *libertate*—(5 § 15) *Ioan. Voss.* i. and iii.

To the same family belongs the *Codex Salmantinus*, a 12th or 13th century manuscript in the library of the University of Salamanca. M. Fierville, who kindly placed at my disposal his collation of the Tenth Book, thinks it must have been indirectly derived from the *Bernensis*. He notes some hundred variants in which it differs from the *Nostradamensis* (most of them being the errors of a copyist), and some thirty-seven places in which, while differing from the *Nostradamensis*, it agrees with the *Bernensis* and the *Bambergensis*. This MS. also gives *ubertate* in 5 § 15: it agrees in showing the important reading *alte refossa* in 3 § 2: and resembles the *Ioannensis* in certain minor omissions, e. g. *certa* before *necessitate* in 5 § 15: *idem* before *laborandum* in 7 § 4: *et* before *consuetudo* in 7 § 8: cp. *subiunctura sunt* for *subiuncturus est* 7 § 9. For other coincidences see the Critical Appendix.

In the same group must be included two MSS. of first-class importance for the text of Quintilian, for a collation of which (as of the *Codex Salmantinus*) I am indebted to the kindness of M. Fierville. They are the *Codex Pratensis* (No. 14146 fonds latin de la Bibliothèque nationale), of the 12th century, and the *Codex Puteanus* (No. 7719) of the 13th. The former is the work of Étienne de Rouen, a monk of the Abbey of Bec, and it consists of extracts from the *Institutio* amounting to nearly a third of the whole. There are eighty sections, of which § 76 (*de figuris verborum*) includes x. 1 §§ 108–131; § 77 (*de imitatione*) consists of x. 2, 1–28; § 78 (*quomodo dictandum sit*) of x. 3, 1–32; and § 79 (*de laude scriptorum tam Graecorum quam Latinorum*) of x. 1, 46–107. The importance of this codex arises from the fact that it is an undoubted transcript of the *Beccensis*, now lost. The *Beccensis* is supposed by M. Fierville (Introd. p. lxxvii. sq.) to have belonged to the 9th or 10th century, in which case it would take, if extant, at least equal rank with the *Bernensis*. That it was an independent copy of some older MS. seems to be proved, not only by the variants in the *Pratensis*, but also by the fact that both the *Pratensis* and the *Puteanus* (which is also a transcript of the *Beccensis*) show a *lacuna* after the word *mutatis* in

x. 3, 32. This *lacuna* must have existed in the *Beccensis*, though there is no trace of it elsewhere. Guided by the sense, Étienne de Rouen added the words *correctum fuisse tabellis* in his copy (the *Pratensis*): the text runs *codicibus esse sublatum.*

The general character of the readings of the *Pratensis* may be gathered from a comparison of passages in the Critical Appendix to this volume. Among other variants, the following may be mentioned,—and it will be seen that certain peculiar features in some of the MSS. used by Halm (notably S) probably arose either from the *Pratensis* or from its prototype, the *Beccensis*. At x. 1. 50 Prat. gives (like S) *rogantis Achillen Priami precibus*, while most codd. have *Priami* before *rogantis*: ib. § 53 *eloquentie* (so Put. S 7231, 7696) for *eloquendi*: ib. *superatum* (so Put.) for *superari*: § 55 *aequalem credidit parem* (as Put. S Harl. 2662, 11671): § 67 *idque ego* (as Put. S) for *idque ego sane*: § 68 *qui fuerunt* and also *vero*, omitted (as in Put. S): so also *tenebras* § 72, *valuerunt* § 84 (as 7231, 7696), and *veterum* § 97: at § 95 Prat. gives *et eruditissimos* for *et doctissimos*, and hence the omission of *erudit.* in S. On the whole, the study of the text of the *Pratensis* seems to give additional confidence in the readings of G: for example § 98 *imperare* (as Put.): § 101 *cesserit* (Put. 7231, 7696): ib. *nec indignetur.* Étienne de Rouen carefully omitted all the Greek words which he found in his original, and this strengthens the contention that φράσιν in 1 § 87 (see Crit. Notes, and cp. § 42) was originally written in Greek. At 2 § 20 *quem superius institui* for *quem institueram in libro secundo* is an indication of the fact that Étienne de Rouen was making a compendium of the *Institutio*, and not transcribing the whole treatise. This probably detracts from the significance of those readings which seem to be peculiar to the *Pratensis*, among which may be noted 1 § 48 *putat* for *creditum est* (where Put. has *certissimum*): § 59 *ad exemplum maxime permanebit* (*ad exitum* Put. and S): § 78 *propinquior* for *propior*: § 80 *mediocri* for *medio*: § 81 *assurgit* for *surgit*: § 109 *in utroque* for *in quoque.* Peculiar readings which Prat. shares with the *Puteanus* (and which were therefore probably in the *Beccensis*) are § 46 *in magnis* for *in magnis rebus*: § 49 *innuit* for *nuntiat*: § 50 *excessit* for *excedit*: § 54 *ne virtus* for *ne utrius* (*neutrius*): § 57 *ignoro ergo* (S) for *ignoro igitur*: § 63 *plurimumque oratio*: § 68 *in affectibus communibus mirus*: § 79 *discernendi* for *dicendi*: § 107 *nominis latini* for *latini sermonis.* At 1 § 72 Prat. has *qui ut a pravis sui temporis Menandro* (Put. *ut pravis*), and this became in S Harl. 2662 and 11671 *qui quamvis sui temp. Men.* There are frequent inversions, e. g. *dicendi genere* § 52 (Put.): *Attici sermonis* (Put.) § 65: *plus Attio* (Put.) § 97: *cuicumque eorum Ciceronem* (as Put. 7231, 7696) § 105: *sit nobis* § 112:

est autem (as Ioan.) § 115: *forum illustratur* (as Ioan.) § 122: *creditus sum* § 125: *dignis lectione* 2 § 1: *possumus sperare* § 9: *nemo vero eum* § 10: *aliquo tamen in loco aliquid* § 24: *scientia movendi* § 27: *ipso opere* 3 § 8: *se res facilius* § 9: *desperatio etiam* § 14: *vox exaudiri* § 25: *praecipue in hoc* § 26: *possunt semper* § 28 [1].

From the list of readings given above, it will be seen that the *Codex Puteanus* is in general agreement with the *Pratensis*, each being an independent copy of the same original. The variants given by this MS. will be found in the Critical Appendix for the part of the Tenth Book collated by M. Fierville, 1 §§ 46–107. At times it is even more in agreement than the *Pratensis* with the later family, of which Halm took S as the typical example: e. g. 1 § 61 *spiritu*: ib. *merito* omitted: § 72 *possunt decernere* (for *possis decerpere—possis decernere* Prat.).

In the arrangement introduced by Étienne de Rouen in the *Pratensis*, the last two sections (§§ 79 and 80) consist respectively of x. 1 §§ 46–107, and xii. 10 §§ 10–15. These portions of the *Institutio* must have formed part of the mutilated original from which the *Beccensis* was copied, and they have been reproduced separately along with 1 §§ 108–131 in two Paris MSS. (7231 and 7696), a collation of which has been put at my disposal by M. Fierville. The first is a mixed codex of the 12th century, containing nine separate works, of which the extracts from Quintilian form one. The second, also of the 12th century, belonged to the Abbey of Fleury-sur-Loire, and comprises five treatises besides the Quintilian. In both the title runs *Quintilianus, libro X° Inst. Orator. Qui auctores Graecorum maxime legendi.* M. Fierville states (Introd. p. lxxxv.) that of forty-five variants which he compared (x, 1 §§ 46–68) in the *Pratensis*, *Puteanus*, 7231, and 7696, twenty-eight occur in the two former only, eight in the two latter, and nine in all four. He adds that the *Vossiani* i. and iii. resemble the two former more nearly than the two latter. Both 7231 and 7696 agree in giving the usual collocation at § 50 *illis Priami rogantis Achillen*: at § 59 the former has *ad exim*, the latter *ad exi*: at § 61 both give *eum nemini credit*, omitting *merito* (as Put. and S): at § 68 *namque is et sermone* (as Prat.: *namque sermone* Put.): ib. *in dicendo ac respondendo* (Prat. Put. *in dicendo et in resp.*): § 72 (apparently) *ut pravis sui temporis iudiciis*: § 82 *finxisse sermonem* (as Prat. Put. and most codd.): § 83 *ac varietate*: § 88 *laudandus partibus* (*laudandis part.* Prat. Put. Harl. 2662, 11671): § 91 *visum* (*visum est* Prat. Put.): § 98 *senes*

[1] The *Pratensis* is the oldest authority for the reading *tam laesae hercule* at i. 2, 4: the *Puteanus* and *Ioannensis* agree. Again all three omit the words *de litteris* at i. 4, 6, and show *praecoquum* for *praecox* at i. 3, 3 (so Voss. iii. and 7760), and *haec igitur ex verbis* at i. 5, 2 (so Voss. iii.).

non parum tragicum (Prat. Put. Harl. 2662, 11671): § 107 *Latini nominis*: § 121 *leve* (Prat. N). In § 98 *Thyestes* is omitted in both (also in Prat. Put.): is this a sign that the name was written in Greek in the original? In 7231 I have noted two inversions which do not seem to appear in 7696: *dedit exemplum et ortum* 1 § 46: *proximus aemulari* § 62.

M. Fierville classifies the various members of the whole family of MSS. which has just been reviewed in five sub-divisions. The first includes the *Bernensis*, *Bambergensis* A, *Ambrosianus* ii., *Pithoeanus* (these two are direct copies of the *Bernensis*), *Salmantinus*, three Paris codices (7720, 7722 and *Didot*), and probably the *Ioannensis*. In the second he ranks the *Nostradamensis*, *Vossiani* i. and iii., and a Paris MS. (7721): in the third the *Beccensis*, *Pratensis*, and *Puteanus*: in the fourth a *codex Vaticanus*, referred to by Spalding: and in the fifth the fragments just dealt with (7231, 7696). Of these he rightly considers the *Bernensis*, *Bambergensis*, *Nostradamensis*, *Pratensis*, and *Puteanus* to be of greatest importance for the constitution of the text.

At the head of the third group of the manuscripts of Quintilian must now be placed the *Codex Harleianus* (2664), in the library of the British Museum[1]. This manuscript was first described by Mr. L. C. Purser in *Hermathena* (No. xii., 1886); and to his notice of it I am now able to add a statement of its history and a pretty certain indication of the relation it bears to other known codices. As to date, it cannot be placed later than the beginning of the 11th century. There are in the margin marks which show clearly that at an early date it was used to supply the great *lacunae* in some MS. of the first or incomplete class; one of these should have appeared in the margin of the annexed facsimile, *a* being used at the beginning and *b* (as here x. 1, 107) at the end of the parts to be extracted. The manuscript contains 188 folios and 24 quaternions, and is written in one column. At the beginning the writing is larger than subsequently, just as the first part of the *Bambergensis* is larger than G, which the *Harleianus* (H) closely resembles. On fols. 90–91 the hand is more recent, and the writing is in darker ink: fols. 61–68 seem to have been supplied later. There is a blank of eight lines at the end of 161 v., where Book xi. ch. 1 concludes; ch. 2 begins at the top of the next page. There is also a blank line (as in Bn and Bg) at iii. 8, 30, though nothing is wanting in the text.

The result of my investigations has been to identify this important manuscript with the *Codex Dusseldorpianus*, which we know disappeared from the library at Düsseldorf before Gesner's time. In the preface to

[1] An account of this important codex has already been given in an article on M. Fierville's Quintilian, Classical Review, February, 1891.

his edition of 1738, § 20, he describes it, on the evidence of one who had seen it, as 'Poggianis temporibus certe priorem, necdum, quod sciatur, recentiori aetate a quoquam collatum': its remarkable freedom from variants and emendations suggests that it must have lain long unnoticed. When Gesner wanted to refer to it, he found it was gone: 'tandem compertum est mala fraude nescio quorum hominum et hunc et alios rarissimos codices esse subductos.' It had, in fact, been sold by the Düsseldorf librarian, possibly acting under orders. The diary of Humphrey Wanley, Harley's librarian, shows that he bought it (along with several other manuscripts) on the 6th August, 1724, from Sig. John James Zamboni, Resident *Chargé d'Affaires* in England for the Elector of Hesse Darmstadt. Zamboni's correspondence is in the Bodleian at Oxford; and I have ascertained, by examining it, that he received the Harleian manuscript of Quintilian from M. Büchels, who was librarian of the Court library at Düsseldorf in the beginning of last century, and with whom Zamboni drove a regular trade in manuscripts.

'The correspondence' (to quote from what has already been written elsewhere) 'is of a very interesting character, and throws light on the provenance of several of the Harleian MSS. The transactions of the pair begin in 1721, when Büchels receives 1200 florins (not without much dunning) for a consignment of printed books. Zamboni, who was something of a humourist, is constantly endeavouring to beat down the librarian's prices: "j'aime les beaux livres," he says on one occasion, when pretending that he will not entertain a certain offer, "j'aime les beaux livres, mais je ne hais pas l'argent." The trade in MSS. began in 1724, when Büchels sent a list from which Zamboni selected eleven codices, assuring his correspondent that if he would only be reasonable they would soon come to terms. Early in the year he offers 500 florins for the lot, protesting that he had no intention of selling again: "sachez, Monsieur, que je ne vous achète pas les livres pour les revendre." Three weeks after it came to hand, he made over the whole consignment to Harley's librarian. It included our Quintilian and the great Vitruvius—the entries in Zamboni's letters corresponding exactly with those in Wanley's diary. In the end of the same month Zamboni is writing to Büchels for more, protesting that his great ambition is to make a "très jolie collection" of MSS. (Bodl. MSS. Add. D, 66).'

What the history of the *Harleianus* may have been before it came to Düsseldorf, I have been unable to ascertain. The only clue is a scrawl on the first page: *Iste liber est maioris ecclesiae.* This Mr. Purser has ascribed, with great probability, to Strasburg. The *Codex Florentinus* has an inscription showing that it was given by Bishop Werinharius (the

first of that name, 1000–1029 ?) to the Cathedral of St. Mary at Strasburg; and Wypheling, who made a catalogue of the library there (circ. 1508), says of this bishop: 'multa dedit ecclesiae suae praesertim multos praestantissimos libros antiquissimis characteribus scriptos; quorum adhuc aliqui in bibliotheca maioris ecclesiae repositi videntur.' This shows that there was a greater and a less church at Strasburg, to the latter of which the MS. may formerly have belonged. And if, as is now generally believed, neither the *Florentinus* nor the *Turicensis* can be considered identical with the manuscript which roused the enthusiasm of the literary world when Poggio discovered it in 1416, it is not impossible that we may have recovered that manuscript in the *Harleianus*, if we can conceive of its having migrated from Strasburg to St. Gall.

It was only after the *Bambergensis* arrived in the British Museum (where it was sent by the authorities of the Bamberg Library, in courteous compliance with a request from me) that it was possible to form a definite opinion as to the place occupied by the *Harleianus* in regard to it. At first it appeared, even to the experts, that the latter MS. was distinctly of older date than the former: it is written in a neater hand, and on palaeographical grounds alone there might have been room for doubt. But a fuller examination convinced me that the *Harleianus* was copied directly from the *Bambergensis*, possibly at the very time when the latter was being completed by the addition of the parts known as *Bambergensis* G, and of some at least of the readings now generally designated b. These latter, indeed, the *Harleianus* slavishly follows, in preference to the first hand in the original *Bambergensis*: probably the copyist of the *Harleianus* was aware of the importance attached to the codex (uncial ?) from which the b readings were taken. In view, however, of the defective state in which the *Bambergensis* has come down to us, as regards the opening part, and considering also the mutilation of the *Ambrosianus*, we may still claim for the MS. in the British Museum the distinction of being the oldest complete manuscript of Quintilian in existence.

The proof that the *Harleianus* stands at the head of the great family of the *mixed* manuscripts of Quintilian (represented till now mainly by the *Florentinus*, *Turicensis*, *Almeloveenianus*, and *Guelferbytanus*) is derived from a consideration of its relationship to both parts of the *Bambergensis* on the one hand, and to those later MSS. on the other. I begin with a point which involves a testimony to the critical acumen of that great scholar C. Halm. In the *Sitzungsberichte der königl. bayer. Akademie der Wissenschaften zu München*, 1866, i. pp. 505–6, Halm established the dependence of the *Turicensis* and the *Florentinus* on the *Bambergensis* by pointing out, among other proofs, the insertion at a wrong place in the

text of both these codices of certain words which, having been inadvertently omitted by the copyist of the *Bambergensis* from their proper context, were written in by him in a blank space at the foot of the page in which the passage in question occurs. The passage is ix. 2, 52 : *circa crimen Apollonii Drepani*[*tani: gaudeo etiam si quid ab eo abstulisti et abs te*] *nihil rectius factum esse dico.* When the copyist of the *Bambergensis* noticed his mistake, he completed *Drepanitani* in the text, and wrote in the words *gaudeo etiam . . . abs te* at the foot of the page, with a pretty clear indication of the place where they were to be taken in. In the *Bambergensis* the page ends with the words (§ 54) *an huius ille legis quam*, and the next page continues *Cloelius a se inventam gloriatur.* Noticing that in both the *Florentinus* and the *Turicensis* the marginal addition (*gaudeo etiam . . . abs te*) is inserted not after *legis quam* but after *Clodius*, Halm drew the inference that these codices were copied from the *Bambergensis* not directly, but through some intervening manuscript. The *Harleianus* is this manuscript. In it the words referred to do come in between *legis quam* and (*Cloe*)*lius* : indeed, so slavishly does the writer follow the second hand in the *Bambergensis*, in which the letters C l o e are subpunctuated, that the *Harleianus* actually shows *et abs te lius a se inventa*[1], exactly as the writer of b wished the *Bambergensis* to stand. It must be feared that the copyist of the *Harleianus* did not know enough Latin to save him from making very considerable mistakes. If I am right in believing that this manuscript must take rank above the *Turicensis* and the *Florentinus* (and all other MSS. of this family), it is he who must be credited with a great deal of the confusion that has crept into Quintilian's text. It may be well to mention one or two obvious examples. In ix. 3, 1 the text stands *utinamque non peiora vincant. Verum schemata*, &c. In the *Bambergensis*, *utrum nam* is supplied by b above the line, and in the margin *que peiora vincant verum*, the words affected by the change being

[1] The subpunctuation of these letters by the second hand by the *Bambergensis* is a phenomenon which may, I think, be explained in this way. The codex from which the readings known as b are taken must have been of considerable antiquity, and probably abounded in contractions: *lius* may have seemed to the copyist the nearest approach to what he had before him, wherefore he subpunctuated Cloe. Cloelius in the *Bambergensis* is a very intelligible mistake for Clodius. Another example of a similar mistake on the part of the writer of b occurs at x. 2, 7, where the Bambergensis now shows *id consequi quod imiteris*, the writer of b having subpunctuated *quo* because he did not understand the contraction for *quod* which he had in the text before him. The copyist of the Harleianus at once follows suit, and hence the remarkable reading *id consequi dimiteris*, which in the Bodleianus and other MSS. becomes *de metris* (see Crit. Note ad loc.). In fact, it seems that much of the corruption which has prevailed in the text of Quintilian is due to the fact that b very often did not understand what he was doing, and that through such codices as followed his guidance his errors became perpetuated. Cp. *totas at cures* (for *vires* b) *suas* in the second last line of the Facsimile (x. 1, 109.)

subpunctuated in the text. The copyist of the *Harleianus* takes the *utrum nam* and leaves the rest, showing *utrum nam schemata*: this appears as *utrim nam schemata* in the *Turicensis*, and as *utinam schemata* in the *Florentinus* and *Almeloveenianus*. Take again ix. 3, 68–9 in the *Bambergensis* (G) *quem suppli[catione dignum indicaris. Aliter quoque voces aut] eadem aut diversa*, &c. The words enclosed in brackets are the last line of a particular column (142 v.); they were inadvertently omitted by the copyist of the *Harleianus*, and as a consequence we have *supplici* in *Turic.* and *Flor.*, *supplitia* in *Guelf.*, &c. Again at x. 7, 20 a certain sleepiness on the part of the scribe of the *Harleianus*, which caused him to write *Neque vero tantas eum breve saltem qui foro tempus quod nusquam fere deerit ad ea quae*, &c., has given rise to the greatest confusion in *Turic.*, *Flor.*, *Alm.*, *Bodleianus*, *Burn.* 243, &c. In this H follows exactly the second hand in Bg., except for the remarkable insertion of the words *qui foro* between *breve saltem* and *tempus*: at this point the copyist of H must have allowed his eyes to stray to the beginning of the previous line in Bg, where the words *qui foro* hold a conspicuous position. *Flor.* and *Tur.* repeat the mistake, except that the latter gives *eum brevem* for *eum breve*. Again at the end of Book ix, *Bambergensis* G gives *ut numerum spondet flexisse non arcessisse non arcessiti et coacti esse videantur*: this reading is identical with that of the *Harleianus*, except that the latter for *arcessiti* gives *arcessisti*, a deviation promptly reproduced by the *Florentinus*, while the *Turicensis* shows *accersisti*. Perhaps the most conclusive instance of all is the following: at iv. 2, 128 the *Bambergensis* gives (for *ἐπιδιήγησις*) ЄΠΙΔΙΗΤΗCЄΙ: this appears in H as ЄΠΙΔΙΗCЄΙ the seventh and eighth letters having been inadvertently omitted by the copyist. F makes this ЄΠΙΘЄCΙЄ and T shows ЄΠΙΘCΙC (*ἐπίλυσις*—Spalding).

As the *Bambergensis* (Bg), in its present state, only commences at i. 1. 6. (*nec de patribus tantum*), the readings of the *Harleianus* (H) are for the Prooemium and part of chapter 1 of first-class importance. In the pr. § 1 we have *pertinerent* H, *pertinent* T: § 2 *diversas* H, *divisas* T: § 5 *fieri oratorem non posse* HF, *fieri non posse oratorem* T (as A): § 6 *amore* H, *studio* F: *ir ingenii* H, *iter ingenii* T, *ingenii* F: § 13 *officio quoque* H, *quoque officio* F: § 19 *summa* H (also Bg), *summam* T: § 25 *demonstraturi* HF, *demonstrari* T: § 27 *adiumenta* H (a correction by same hand on *adiuvante*): so Bg F: *adiuvante* T. In chap. 1 § 3 *sed plus* HT: *sed et plus* F: *hoc quippe viderit* H Bg F: *hoc quippe* (om. *viderit*) T.

These instances are taken from the introductory part of the First Book, where Bg almost entirely fails us, only a few words being here and there decipherable. Wherever I have compared, in other places, the readings of

Bg (and G), H, T. and F, I have found H, if not always in exact agreement with the Bamberg MS. (often owing to the copyist's ignorance of Latin) invariably nearer the parent source than either T or F. Here are a few instances from the First Book: 1 § 8 *nihil est peius* Bg H T, *nihil enim est peius* F: ib. § 11 *defuerit* Bg H T, *defuerint* F: ib. § 12 *perbibet* Bg H F, *perhibet* T: ib. § 16 *formandam* Bg H, *formandum* F T: 2 § 18 *in media rei p. vivendum* Bg (b) H, *in med. rei praevivendum* T, *reip. videndum* F: ib. § 24 *depellendam* Bg H, *repellendam* T: ib. § 31 *concipiat quis mente* Bg H, *quis mente concipiat* F: 4 § 27 *tereuntur* Bg H T, *intereuntur* F: 6 § 9 *dicet* Bg, *dicit* H F, *dicitur* T: ib. § 14 *dici ceris* Bg (dic$^{i}_{re}$ ceris), *diceres* H, *dici* F T: ib. § 30 *aliaque quae consuetudini serviunt* Bg H,—in margin of H *aliquando consuetudini servit* (b): F and T adopt the latter, and give the alternative reading in the margin: 10 § 28 *haec ei et cura* H F, *haec et cura ei* T: 11 § 4 *pinguitudine* Bg H, *pinguedine* F T. Among scattered instances elsewhere are the following: ii. 5, 13 *dicentur* Bg H, *docentur* T: 5 § 26 *hanc* Bg H, om. T: 15 § 8 *testatum est* Bg H, *testatum* T. In ix. 363 G has *parem* (for *marem* A): H gives *patrem* and F T follow suit: cp. ix. 4, 8 *hoc est* G H, *id est* F: ib. § 16 *quoque* G H, om. T: ib. § 32 *nesciat* G H, *dubitet* F: *dignatur* G H, *digne dicatur* F: viii. pr. § 3 *dicendi* G H, *discendi* T: ix. 4, 119 *ignorabo* G, *ignoraba* H, *ignorabam* T: ib. § 129 *et hac fluit* G H, *et hac et hac fluit* T: xii. 11, 8 *scierit* G, *sciret* H, *sciret* T: ib. 2 § 18 *autem* Bg H, om. T: x. 1, 1 § 4 *numuro quae* G H, *num muro quae* T, *numeroque* F: ib. § 50 *et philogus* G, *et philochus* H T, *et epiloghus* F: ib. § 73 *porem* G H, *priorem* F T: ib. § 75 *vel hoc est* G H, *hoc est vel* T: x. 2, 7 *posteriis* (for *historiis*) H, *posteris* F (*posterius* ed. Camp.): x. 2, 10 *discernamus* Bg, *discernantur* b, *disnantur* H T, *desinantur* F. Noteworthy cases of the close adherence of T to H are the following: *Empedoclena* i. 4, 4: *vespueruginem* i. 7, 12: *tereuntur* i. 4, 27: *flex his* x. 1, 2: *gravissimus* x. 1, 97: *ipsae illae quae extorque eum credas* x. 1, 110, where both also give *trans usum* for *transversum*, and *non repe* for *non rapi*: *morare refinxit finxit recipit* x. 3, 6: *nam quod cum isocratis* x. 4, 4. In other instances the writer of T has evidently tried to improve on the reading of H: e.g. in the title of Book x, H gives an abbreviation which T mistakes for quo *enim* dandum: also *extemporal facilitas* which appears in T as *extempora vel facilitas*: x. 1. 79 *vēn iudicis* H (in mistake for *se non iud.*), which is made by T into *venit iudicis*. Many similar instances could be cited in regard to both T and F; the reading *tantum*, for instance, in x. 1, 92, which occurs in both, has evidently arisen from H, which here shows something that looks more like *tantum* than *tacitum* (the reading of G). Again, in every

place where Halm uses the formula 'F T soli ex notis,' H will be found to correspond[1].

With such evidence as has been given above, it is impossible to doubt that the *Harleianus* must now take rank above both the manuscripts which, before the appearance of Halm's edition, held so prominent a place in the criticism of Quintilian, the *Codex Florentinus* and the *Codex Turicensis*. The former is an eleventh century MS., now in the Laurentian library at Florence. On the first page is this inscription: *Werinharius episcopus dedit Sanctae Mariae*: on the last *Liber Petri de Medicis, Cos. fil.*: and below *Liber sanctae Mariae ecclesiae Argn̄.* (= Argentoratensis) *in dormitorio.* There were two bishops of Strasburg bearing the name of Werner: the first 1001–1029, and the second 1065–1079. M. Fierville (Introd. p. xciv) tells us that the first Werner (of Altemburg or Hapsburg) laid the foundations of the cathedral at Strasburg in 1015, and presented to the Chapter a number of valuable books; and we also know that in 1006 he had attended the Council at Frankfort to promote the erection of a cathedral church at Bamberg. Here then we have the elements of a solution of the problem. Bishop Werner was a patron of letters; and learning that by the addition of what is now known as *Bambergensis* G a complete text of Quintilian had been secured, he had it copied. The *Codex Harleianus* was in all probability the first copy, and from it the *Codex Florentinus* was reproduced. The latter was still at Strasburg in 1372, a fact which (though hitherto it seems to have been unnoticed) is enough to dispose of its claim to be considered the manuscript of Poggio, which he describes as 'plenum situ' and 'pulvere squalentem' lying 'in teterrimo quodam et obscuro carcere, fundo scilicet unius turris, quo ne capitales quidem rei damnati retruderentur.' If so important a MS. had passed from Strasburg to St. Gall within forty years of Poggio's visit, it is hard to believe that it would have been allowed to lie neglected and unknown. After 1372 we know nothing certain of its history till it reappears in the library of the Medicis at Florence in the latter part of the fifteenth century. It is generally supposed that some time between 1372 and 1417 it must have been transported from Strasburg to the monastery of St. Gall, and that it passed from there to Florence after Poggio's departure. A similar theory may quite as legitimately be maintained in reference to the *Harleianus*, which, as I have

[1] The only places in the Tenth Book which form any obstacle to the theory that H was copied directly from the Bambergensis are the following: x. 3, 33, where the remarkable gloss *vindemoni* occurs (repeated in F but not in T): see Crit. Notes ad loc. for an attempted explanation: x. 2, 1 *ex his summa* H, a mistake evidently recognised by the copyist himself: and x. 1, 27 *blandita tum* H (so L C), *libertate* G.

already indicated, may be the very manuscript which Poggio discovered at St. Gall in 1416[1].

The *Codex Turicensis* was long considered to be of older date than the *Florentinus*, but recent investigations seem to have proved the contrary. Halm attributes it to the second part of the eleventh century, and E. Wölfflin takes a similar view. In the beginning of the eighteenth century it passed into the library at Zürich. Spalding believed it to be the manuscript discovered by Poggio, and M. Fierville is of the same opinion: Halm rejects this theory. The great point in favour of the claim of the *Turicensis* is that it is known to have come from St. Gall, while we can only conjecture the history of the *Harleianus*. But the *Turicensis* cannot have been the MS. which Poggio carried with him into Italy, according to a statement made by Bandini, Regius, and others. It is true that this statement is hard to reconcile with what Poggio himself says in his letter to Guarini, whom he informs that he has made hasty transcripts of his various 'finds' (presumably including the Quintilian) for his friends Leonardo of Arezzo and Nicolai of Florence. But Poggio may have had his own reasons for a certain degree of mystery about his good fortune. In the preface to his edition, Burmann speaks of the manuscript of St. Gall, on the authority of the librarian Kesler, as having been 'honesto furto sublatum': if it was the *Harleianus* there is perhaps little need to wonder that nothing has been known till now of its later fortunes[2].

The affiliation of other MSS. of this class (which includes also the *Almeloveenianus*) to the codices which have just been described, may be determined by the application of certain tests. Prominent among such MSS. is the *Codex Bodleianus*, which has received more attention from editors of Quintilian than its merits seem to me to warrant. It repeats word for word the remarkable error attributable to the *Harleianus* at x. 7, 20 (see above, p. lxviii): in other places it embodies attempted emendations, e.g. x. 1, 90 *nec ipsum senectus maturavit*: 2 § 7 *de metris* for

[1] The claim of the Codex Florentinus to be Poggio's manuscript was definitely rejected by A. Reifferscheid in the *Rheinisches Museum*, xxiii (1868), pp. 143–146. Reifferscheid refers to a Codex Urbinas (577), an examination of which would probably settle the question, if it is what it professes to be, a transcript of Poggio's manuscript. It bears the following inscription: *Scripsit Poggius Florentinus hunc librum Constantiae diebus LIII sede apostolica vacante. Reperimus vero eum in bibliotheca monasterii sancti galli quo plures litterarum studiosi perquirendorum librorum causa accessimus ex quo plurimum utilitatis eloquentiae studiis comparatum putamus, cum antea Quintilianum neque integrum neque nisi lacerum et truncum plurimis locis haberemus. Hec verba ex originali Poggii sumpta.*

[2] For the controversy as between the Turicensis and the Florentinus see Halm, Sitzungsberichte der königl. Akademie der Wissenschaften zu München, 1866, p. 499 note: and Fierville, Introduction, p. xcii. sqq.

dimiteris (see above, p. lxvii, note). It belonged to Archbishop Laud, and must have been written in the fifteenth century.

Of the same age and family are two manuscripts often cited by Halm, the *Lassbergensis* and the *Monacensis*. The former was formerly at Landsberg in Bavaria: it is now at Freiburg. The reading *atque interrogationibus atque interrogantibus*, which Halm gives from it alone at x. 1, 35, I have found also in G and H; this seems quite enough to identify its parentage. The *Monacensis* was collated by Halm for his critical edition in the parts where he had to rely on A G or on G alone: with no conspicuous results,—'nihil fere aliud effectum est quam ut docere possemus, ubi aliquot locorum, qui in libris melioribus leviter corrupti sunt, emendatio primum tentata sit' (praef. viii, ix).

Alongside of these I would place a rather interesting MS. in the British Museum, which has been collated specially for the purpose of this edition, with no result worth speaking of, except to establish its class. It repeats the mistake of H at x. 7, 20: and the fact that the copyist began his work in a hand that was meant to imitate writing of the eleventh century seems, along with the internal evidence, to prove that it is one of the copies of Poggio's MS. In x. 2, 7 it has *posterius* for *historiis* (a mistake in H—see p. lxix): and in the same place it shows (like the Bodleian codex) *de metris* for *dimiteris*. This is also the reading of the second hand in the *Turicensis*. Such differences as exist between it and H F T may be ascribed to attempted emendation: e.g. *vertere latus* x. 3, 21. Poggio's letter to Guarini is copied at the end of the volume.

The other MSS. of the fifteenth century, so far as they are known to him, M. Fierville divides carefully into two classes (his third and fourth). The principal features of difference which distinguish them among themselves, and from those already mentioned, are that they incorporate, in varying degrees, the results of the progress of scholarship, and that they are seldom copied from any single manuscript. A detailed examination would no doubt establish what is really the point of greatest moment in regard to them: how far are they derived, through Poggio's manuscript, from the *Bambergensis*, and how far from such complete manuscripts as the *Ambrosianus* and the original of *Bambergensis* G? Some of them (as well as other fifteenth century MSS., with a description of which I desire to supplement M. Fierville's Introduction, pp. cii sq.), are of at least as great importance as those referred to above as having been collated in part by Halm.

The *Argentoratensis* (S), also used by Halm, may be mentioned first: it was collated by Obrecht for his edition of 1698[1]. This manuscript was

[1] Kiderlin (Rhein. Mus. xlvi. p. 12, note) cites the following passages in Book x, where S has preserved the right reading: I add those of my MSS. which

destroyed in the bombardment of Strasburg, August 24, 1870. Then there are the MS. of Wolfenbuttel (*Codex Guelferbytanus*), collated for the first time by Spalding: the *Codex Gothanus*, used by Gesner for his edition of 1738: the *Codex Vallensis* (Parisinus 7723), which purports to bear the signature of Laurentius Valla (9 December, 1444), whose corrections and marginal notes it contains[1]. The list of these and several others, all carefully described by M. Fierville, may now be extended by a short reference to various MSS. in this country, hitherto uncollated. The results of my examination of them (as well as of the *Bodleianus*, and *Burneianus* 243, referred to above) appear in the Critical Appendix: if few of them are of first-class importance, it may at least be claimed that right readings, with which Spalding, Halm, and Meister have successively credited the early printed editions,—e.g. the Cologne edition of 1527,—have now been attributed to earlier sources. And when M. Fierville had so carefully examined the MSS. of France, Germany, Switzerland, Italy, and Spain, it seemed of some importance that his laborious work should be supplemented by a description of the MSS. belonging to the libraries of this country.

In the British Museum there are eight manuscripts in all of Quintilian's *Institutio*: of the most important of these, the *Harleianus* (H), I have already given an account, and one of two MSS. in Burney's collection (Burn. 243) has also been mentioned. Of the remaining MSS. two may be taken together, as they are in complete agreement with each other, and show conclusive proofs (as will appear in the notes) of relationship to such codices as the *Argentoratensis* and the *Guelferbytanus*. The first of these two MSS. (*Codex Harleianus* 2662) has an inscription bearing that it was written by Gaspar Cyrrus 'nationis Lutatiae,' and was finished on the 25th of January, 1434,—only eighteen years after Poggio made his great discovery. So great an advance is evident in the text, as compared with the readings of H F T, that it seems probable that this MS. owes little to that family. The same may be said of the *Codex Harleianus* 11,671, a beautiful little quarto, dated 1467: it has the Epitome of Fr. Patrizi attached (see Classical Review, 1891, p. 34). The following cases of remarkable errors will suffice to connect both these MSS. with the *Guelferbytanus*: x. 3, 12 *a patrono suo* for *a patruo suo*: 1 § 97 *verum* for *velerum*: 1 § 55 *equalem credidit parem* (as also Prat., Guelf., S, and Voss. i. are in agreement—§ 19 *digerantur* (G H *dirigantur*, L *dirigerantur*): § 27 *blandicia*, so Burn. 243 (G *libertate*, H L *blandita tum*): § 55 *sed* (G H *et*, om. L): § 65 *tamen quem* (G H *tamen quae*: M *tamquam*): § 66 *correctas* (G H *rectas*, M *correptas*): § 67 *uter* (G H M T *uterque*): § 68 *reprehendunt* (G H M *reprehendit*,—*et* H ?): § 69 *testatur* (as Harl. 2662, 4995, 4950, 4829, Burn. 244, Ball., Dorv.), G M *praestatur* (as Burn. 243, Bodl.): § 76 *in eo tam* (G *inectam*, M *in hoc tam*).

[1] See note on the following page.

and iii.): 1 § 72 *quamvis sui temporis Menandro* for *ut pravis sui temporis iudiciis Menandro*: 7 § 6 *adducet ducetur*. Another very interesting MS. in the British Museum is *Harleianus* 4995, dated July 5, 1470: it contains the notes of Laurentius Valla, which were frequently reproduced at the time, and might be classed along with the *Vallensis* were it not that a marginal note at x. 6, 2 (where a false lacuna appears in most codices, as Bn. and Bg.), '*hic deficit antiquus codex*,' makes it probable that the copyist had more than one MS. at his side[1]. This MS. agrees with the *Vallensis* and *Gothanus* in reading *cognitioni* for *cogitationi* x. 1, 1: *ubertate* for *ubertas* 1 § 109: *et vis summa* § 117: *eruendas* for *erudiendas* 2 § 6: *nobis efficiendum* ib. § 14: *decretoriis* 5 § 20. The other two Harleian MSS. (4950 and 4829) present no features of special interest: I have, however, included them in the critical notes for the sake of completeness. The former was written by 'Franciscus de Mediolano': it is often in agreement with the *Lassbergensis*. The latter finishes with the words ἡ βίβλος τοῦ σωζομένου, and the motto ἀγαθῇ τύχῃ. The readings of the *Burneianus* 244 are also occasionally recorded in the notes. All three are in general agreement with L, and also with the *Codex Carcassonensis*, a fifteenth century MS. of which M. Fierville published a collation in 1874.

A greater degree of interest attaches to two Oxford manuscripts, one of which (the *Codex Balliolensis*) is unclassed by Fierville, while the other (the *D'Orville* MS.) has never been examined at all. The former was used by Gibson for his edition of 1693. It begins at *bis vitiosa sunt* i. 5, 14, but there are various lacunae, which do not correspond with those of the incomplete family. The MS. is in fact in a mutilated condition.

[1] Since the above was written the readings of the *Vallensis* have been given in detail for the Tenth Book by Becher (*Programm des königlichen Gymnasiums zu Aurich*, Easter, 1891). With the exception of *Harl.* 4995, no other fifteenth century codex furnishes so correct a text; and it is interesting to speculate whether the improvements are due to the progress of scholarship since Poggio's discovery, or to the fact that the *Vallensis* and *Harl.* 4995 derive, not from the class of MSS. to which Poggio's belonged, but from some other and more reliable codex. If the latter was copied from the former, it will afford a test, such as Becher desiderates, for discriminating between the corrections made in the *Vallensis*. Those not adopted in *Harl.* 4995 were made, in all probability, after 1470. For example in 1. § 23 *utile erit* (*Vall.*[2]) does not appear in the London manuscript, which also has *audatiora* 5 § 4: *nobis ac* and *uno genere* ib. § 7: *virtutum* ib. § 17: *recidere* ib. § 22: *diligenter effecta* (without *una enim*) ib. § 23: *inicere* 7 § 29. In all these places there are corrections by a later hand in the *Vallensis*. But in the following passages, among others, the copyist of *Harl.* 4995 adopts corrections which had already been made in the *Vallensis*: 1 § 9 *quae cultiore in parte*: § 19 *iteratione*: § 31 *molli*: § 38 *exequar*: § 107 *qui duo plurimum affectus valent*: § 117 *et vis summa*: § 125 *tum*: 2 § 15 *dicunt*: § 17 *quam libet*: 3 § 2 *et fundit*: § 6 *scriptorum*: § 17 *contextis quae fudit levitas*: § 21 *simul vertere latus*: § 31 *crebra relatione*: 5 § 12 *de re*: § 25 *utilior*. A comparison of the two codices might possibly reveal the fact that the writer of *Harl.* 4995 is himself the author of some of the emendations in the *Vallensis*. Was he J. Badius?

In the Tenth Book we miss its help after the end of the first chapter till we reach iii. § 26, where it begins again with the words *quam quod somno supererit*: it stops abruptly at *nostrorumque Hort(ensium)* x. 6, 4. It is in general agreement with Harleianus 2662. I may note that in i. 5, 36 it has *interrogatione*, a reading which Halm says appears for the first time in the edition of Sichardus, 1529: ib. § 69 it has *e rep* with A and 7727, with the latter of which it is in close correspondence (e.g. *forte* at i. 5, 15. all other codices *forsan* or *forsitan*).

There remains the *D'Orville* MS. in the Bodleian at Oxford (*Codex Dorvilianus*),—a manuscript which has been entirely overlooked, except for a single reference in Ingram's abridged edition of the *Institutio* (1809). Yet it seems well deserving of attention. In some places it shows a remarkable resemblance to the *Ambrosianus* (e.g. *Getae* 1 pr. § 6: *et quantum* ib. § 8): at 1 pr. § 4 it has *summam inde eloquentiae* (Spalding's reading, found in no other MS.): *destinabamus al. festinabimus* ib. § 6 (the alternative being a reading peculiar to A). Its most important contribution to the Tenth Book is 7 § 20, where it gives the reading which Herzog conjectured and which I have received into the text: *neque vero tanta esse unquam debet fiducia facilitatis*: in 2 § 14 (see Critical Notes) it has *quos eligamus ad imitandum*, a reading peculiar to itself. For the rest it is in general agreement with the Balliol codex. It is Italian work, of the early part of the fifteenth century,—earlier, Mr. Madan thinks, than the *Codex Bodleianus*. A marginal note at ix. 3, 2 shows that the copyist must have had more than one MS. before him. In some cases it would appear as if he carefully balanced rival readings: at 1 pr. § 12 all codices have *quaestio ex his incidat* except A, which gives *ex his incidat quaestio*: the reading in the *Dorvilianus* is *quaestio incidat ex his*: again at i. 2, 6 *ante palatum eorum quam os instituimus*, many codices give *mores* for *os*: Dorv. shows *quam vel mores vel os*.

List of editions, tractates, and books of reference.

Besides the complete editions of SPALDING, ZUMPT, BONNELL, HALM (1868-9) MEISTER (1886-87), use has been made of the following editions of Book x.:—

M. STEPHANUS RICCIUS.	Venice, 1570.
C. H. FROTSCHER.	Leipzig, 1826.
M. C. G. HERZOG.	2nd ed. Leipzig, 1833.
G. A. HERBST.	Halle, 1834.
JOHN E. B. MAYOR (incomplete).	Cambridge, 1872.
BONNELL-MEISTER.	Berlin, 1882.
G. T. A. KRÜGER.	2nd ed. Leipzig, 1872.
,, ,, (Gustav Krüger)	3rd ed. ,, 1888.
FR. ZAMBALDI.	Firenze, 1883.
S. DOSSON.	Paris, 1884.
D. BASSI.	Torino, 1884.

J. A. HILD. Paris, 1885.
F. MEISTER (text only). Leipzig and Prague, 1887.
FRIEZE (Books x. and. xii.) New York, 1889.

Among the Translations, reference has been made to LINDNER'S (*Philologische Klassiker*, Wien, 1881), ALBERTI'S (Leipzig, 1858), and HERZOG'S (Leipzig, 1829); also to GUTHRIE'S (London, 1805), and WATSON'S (in BOHN'S series).

The following have been used as books of reference:—

WILKINS: Cicero, *De Oratore*, Books i. and ii. (2nd ed.) Oxford, 1888 and 1890.
SANDYS: Cicero, *Orator*. Cambridge, 1889.
KELLOGG: Cicero, *Brutus*. Boston, 1889.
WOLFF: Tacitus, *Dialogus de Oratoribus*. Gotha, 1890.
ANDRESEN: „ „ Leipzig, 1879.
REISKE: Dionysius Halicarnassensis. Vols. v–vi. Leipzig, 1775–7.
USENER: Dionysius Halicarnassensis *Librorum de Imitatione Reliquiae, Epistulaeque Criticae Duae*. Bonn, 1889.
AMMON: *De Dionysii Halicarnassensis Librorum Rhetoricorum Fontibus: Dissertatio Inauguralis*. Munich, 1889.
VOLKMANN: *Die Rhetorik der Griechen und Römer*. 2nd ed. Leipzig, 1885.
CAUSERET: *Étude sur la langue de la Rhétorique et de la Critique Littéraire dans Cicéron*. Paris, 1886.
and FIERVILLE: *Quintilian*, Book i. Paris, 1890.

The references to Nägelsbach's *Lateinische Stylistik* are to the eighth edition (Nagelsbach-Müller).

The periodical literature bearing specially on the Tenth Book of Quintilian has grown to very considerable dimensions within recent years. The following articles and tractates have been consulted:—

CLAUSSEN: *Quaestiones Quintilianeae*. Leipzig, 1883.
NETTLESHIP: *Journal of Philology*, Vol. xviii, No. 36, p. 225 sqq.
BECHER: *Bursian's Jahresbericht*, 1887, xv. 2, pp. 1–61.
„ *Quaestiones grammaticae ad librum X. Quintiliani de Instit. Or.* (*Jahresbericht über die königliche Klosterschule zu Ilfeld*). Nordhausen, 1879.
„ *Philologus XLV.*
„ *Philologische Rundschau*, iii. 14: 427 sqq. and 457 sqq.
„ *Programm des königlichen Gymnasiums zu Aurich*. Ostern, 1891.
KIDERLIN: *Blätter für das bayer. Gymn.-Wesen*, 1887, p. 454; 1188, pp. 83–91.
„ *Jahrbücher f. Philologie u. Pädagogik*, vol. 135, pp. 829–832.
„ *Zeitschrift f. d. Gymn.-Wesen*, vol. 32, pp. 62–73.
„ *Fleckeisen's Jahrb. f. Philologie*, 1888, p. 829 sqq.
„ *Jahresb. des philol. Vereins zu, Berlin*, xiv. (1888), p. 62 sqq.
„ *Hermes*, vol. xxiii. p. 163 sqq.
„ *Rheinisches Museum*, xlvi. (1891) pp. 9–24.
HIRT: *Jahresb. des philol. Vereins zu Berlin*, viii. (1882), p. 67 sqq.
„ „ „ ix. (1883), p. 312 sqq.
„ „ „ xiv. (1888), p. 51 sqq.
„ *Ueber die Substantivierung des Adjectivums bei Quintilian*. Berlin, 1890.
MEISTER: *Philologus*, xviii. (1863), p. 487 sqq.: xxxiv. (1876), p. 740 sqq.: xxxv. (1877), p. 534 sqq, and p. 685 sqq.: xxxviii. (1879), p. 160 sqq.: xlii. (1884) p. 141 sqq.

SCHÖLL: *Rheinisches Museum*, xxxiv. (1879), p. 84 sqq.: xxxv. (1880), p. 639.
WÖLFFLIN: *Rheinisches Museum*, xlii. (1887), p. 144 and p. 310 sqq.
„ *Hermes*, xxv. (1890), pp. 326, 7.
ANDRESEN: *Rheinisches Museum*, xxx. (1875), p. 506 sqq.
EUSSNER: *Blätter für das bayer. Gymn.-Wesen*, 1881, p. 391 sqq.
FLECKEISEN'S *Jahrb. f. Philologie*, 1885, p. 615 sqq. *Literar. Centralblatt*, 1885, n. 22, p. 754.
GERTZ: '*Opuscula philologica ad Madvigium a discipulis missa*' (1876), p. 92 sqq.
H. J. MÜLLER: *Zeitschrift für das Gymn.-Wesen*, xxxi. 12, p. 733 sqq.
IWAN MÜLLER: *Bursian's Jahresbericht*, iv. (1876), 2, p. 262 sqq.; vii. (1879), 2, p. 157 sqq.
WROBEL: *Zeitschrift für die österreich. Gymnasien*, xxvii. (1876), p. 353 sqq.
TÖRNEBLADH: *De usu Particularum apud Quintilianum Quaestiones.* Holmiae, 1861.
REUTER: *De Quintiliani libro qui fuit de causis corruptae eloquentiae.* Vratislaviae, 1887.
GÜNTHER; *De coniunctionum causalium apud Quintilianum usu.* Halis Saxonum, 1881.
MORAWSKI: *Quaestiones Quintilianeae.* Posnaniae, 1874.
MARTY: *De Quintilianeo usu et copia verborum cum Ciceronianis potissimum comparatis.* Glaronae, 1885.
PETERS, DR. HEINRICH: *Beiträge zur Heilung der Ueberlieferung in Quintilians Institutio Oratoria.* Cassel, 1889.

Table of places where the text of this edition differs from those of Halm (1869) and Meister (1887).

CHAP. I.	*Halm.*	*Meister.*	*This Edition.*
§ 1	cogitationi	cognitioni	cognitioni.
§ 2	quae quoque sint modo	quo quaeque sint modo	quae quoque sint modo.
„	nisi tamquam	nisi tamquam	nisi tamen.
§ 3	ante omnia est	ante omnia necesse est	ante omnia est.
„	imitatio est	imitatio est	imitatio
§ 4	procedente opere iam minima	procedente iam opere etiam minima	procedente iam opere minima.
§ 5	Num ergo	Non ergo	Non ergo.
§ 7	[et] . . . scio solitos	et . . . solitos scio	et . . . solitos scio.
„	aliud quod	aliud quo	aliud quo.
§ 8	consequimur	consequemur	consequemur.
§ 11	τροπικῶν [quare tamen]	τροπικῶν quasi tamen	as Meister.
§ 16	imagine [ambitu]	[imagine] ambitu	imagine et ambitu.
§ 17	commodata	accommodata	accommodata.
§ 18	placent . . . laudantur . . . placent	placeant . . . laudentur . . . placent	as Halm.
§ 19	contrarium	e contrario	e contrario.
„	ut actionis impetus	as Halm	actionis impetu.
„	retractemus	retractemus	tractemus.
§ 23	quin etiam si	[quin] etiam si	as Halm.

	Halm.	*Meister.*	*This Edition.*
§ 28	genus * * ostentationi	poeticam ostentationi	as Meister.
§ 31	etenim . . . solutum est	est enim . . . solutum	as Meister.
§ 33	ideoque	adde quod	adde quod.
§ 35	acriter et	acriter *Stoici* et	as Meister
§ 37	qui sint *legendi*, quaeque	qui sint *legendi*, et quae	qui sint *legendi*, quae.
§ 38	quibuscum vivebat	as Halm	[quibuscum vivebat].
,,	Graecos omnis [et philosophos]	Graecos omnes *persequamur* [et philosophos]	as Meister.
§ 42	ad phrasin	ad faciendam etiam phrasin	ad faciendam φράσιν.
..	de singulis	de singulis loquar	de singulis loquar.
§ 44	tenuia et quae	tenuia et quae	tenuia atque quae.
,,	summatim, a qua	summatim, quid et a qua	as Meister.
,,	paucos enim (sunt autem em.)	paucos (sunt enim em.)	paucos enim,qui sunt em.
§ 45	his simillimi	his similes	his simillimi.
§ 46	*omnium* amnium fontiumque	amnium fontiumque	omnium *fluminum* fontiumque.
§ 48	non *in* utriusque	non utriusque	non utriusque.
..	creditur	creditum est	creditum est.
§ 53	aliud *parem*	aliud secundum	aliud secundum.
§ 54	Aristophanes neminem	Arist. poetarum iudices neminem	as Meister.
§ 59	dum adsequamur	dum adsequamur	dum adsequimur.
§ 61	spiritus magnificentia	spiritus magnificentia	spiritu magnificentia.
§ 63	magnificus et dicendi vi	magnificus et diligens	magnificus et diligens.
§ 68	quem ipsum quoque reprehendunt	quod ipsum reprehendunt	as Meister.
§ 69	praecipuus est. Admiratus	praecipuus. eum admiratus	praecipuus. Hunc admiratus.
§ 70	illa mala iudicia	as Halm	illa iudicia.
§ 72	pravis	pravis	prave.
§ 79	honesti studiosus, in compositione	honesti studiosus in compositione	as Halm.
§ 80	is primus	is primum	is primum.
§ 81	orationem quam	orationem quam	orationem et quam.
,,	sed tamquam Delphico videatur oraculo instinctus	sed quodam [Delphici] videatur oraculo dei instinctus	sed quodam Delphici videatur oraculo dei instinctus.
§ 83	eloquendi vi ac suavitate	eloquendi suavitate	eloquendi suavitate.
§ 85	haud dubie ei proximus	as Halm	haud dubie proximus.
§ 87	phrasin	phrasin	φράσιν.
§ 88	propiores	propriores (?)	propiores.
§ 89	tamen [ut est dictum]	tamen ut est dictum	as Meister.
§ 90	sed ut dicam	et ut dicam	et ut dicam.
§ 91	promptius	propius	propius.
§ 92	feres	feras	feres.
§ 93	elegia	elegia	elegea.
§ 94	nisi labor	non labor	non labor.
,,	multum eo est tersior	as Halm	multum est tersior.

	Halm.	*Meister.*	*This Edition.*
§ 96	opus * * quibusdam interpositus	opus sed aliis quibusdam interpositus	as Meister.
§ 97	grandissimi	clarissimi	clarissimi.
§ 100	linguae	linguae	linguae *suae.*
§ 101	commodavit	commodavit	commendavit.
,,	T. Livium	T. Livium	Titum Livium.
§ 102	ideoque illam immortalem	ideoque immortalem	ideoque immortalem.
,,	clari vir ingenii	clari vir ingenii	clarus vi ingenii.
§ 103	praestitit, genere ipso probabilis, in operibus quibusdam suis ipse viribus minor	praestitit, genere ipso probabilis, in partibus quibusdam suis ipse viribus minor	praestitit genere ipso. probabilis in omnibus, sed in quibusdam suis ipse viribus minor.
§ 104	et ornat	et ornat	et exornat.
§ 106	omnia denique	omnia denique	[omnia] denique.
,,	illic—hic	illi—huic	illi—huic.
§ 107	vicimus	vincimus	vincimus.
,,	in quibus nihil	quibus nihil	quibus nihil.
§ 111	nihil umquam pulchrius	nihil pulchrius	nihil pulchrius.
§ 115	si quid adiecturus fuit	as Halm	si quid adiecturus sibi non si quid detracturus fuit.
§ 117	et fervor, scd	et sermo purus, sed	et fervor, sed.
§ 123	scripserunt	scripserunt	scripserint.
§ 126	ab eo	ab eo	ab illo.
§ 127	ac saltem	aut saltem	ac saltem.
§ 130	si ille quaedam contempsisset	si aliqua contempsisset	si obliqua contempsisset.
,,	si parum * *	si parum *sana*	si parum *recta.*
§ 131	potest utcumque	potest utrimque	potest utrimque.
CH. II.			
§ 6	tradiderint	tradiderint	tradiderunt.
§ 8	nulla est ars	nulla mansit ars	nulla *man*sit ars.
§ 13	[et] cum	cum et	cum et.
,,	accommodata est	accommodata sit	accommodata sit.
§ 15	et a doctis inter ipsos etiam	as Halm.	et a doctis, inter ipsos etiam.
,,	ut ita dixerim	ut ita dixerim	ut sic dixerim.
§ 17	Attici scilicet	Atticis scilicet	Attici sunt scilicet
,,	obscuri	obscuri sunt	obscuri.
§ 22	cuique proposita	as Halm	cuique proposito.
§ 28	deerant	deerunt	deerunt.
,,	oportebat	oporteat	oporteat.
CH. III.			
§ 2	alte effossa	alte refossa	alte refossa.
,,	et fundit	et fundit	effundit
§ 10	[ut provideamus] et efferentis.	ut provideamus et eff.	ut provideamus, effer.
§ 15	plura celerius	plura celerius	plura et celerius.
§ 20	in legendo	in intellegendo	in intellegendo.
§ 21	femur et latus	as Halm.	frontem et latus.

	Halm.	*Meister.*	*This Edition.*
CH. III.			
§ 22	secretum quod dictando	as Halm	secretum in dictando.
§ 25	velut * rectos	velut tectos	velut tectos.
§ 32	adiciendo	adicienti	adiciendo.
CH. IV.			
§ 3	finem habeat	finem habet	finem habet.
CH. V.			
§ 4	praesumunt eandem	praes. eandem	praes. eadem.
§ 17	inanibus *se* simulacris ... adsuefacere	inanibus simulacris ... adsuescere	as Meister.
§ 18	etiam M. Porcio	etiam Porcio	etiam M. Porcio.
§ 21	autem is idoneus	autem idoneus.	autem idoneus.
CH. VI.			
§ 2	inhaerent ... quae ... laxantur	inhaeret. ... quod ... laxatur	as Meister.
§ 5	regredi	regredi	redire.
§ 7	retrorsus	retrorsum	retrorsus.
„	si utcumque	si utrimque	si utrimque.
CH. VII.			
§ 1	instar portus	intrare portum	intrare portum.
§ 2	statimque, si non succurratur	statimque, si non succuratur	statimque si non succuratur.
§ 5	quid quoque loco primum sit ac secundum et deinceps	as Halm	quid quoque loco primum sit quid secundum ac deinceps.
§ 6	via dicet, ducetur	via ducetur, dicet	via dicet, ducetur.
§ 9	observatione simul	observatione una	observatione una.
§ 13	superfluere video : quod si	videmus superfluere : cum eo quod si	superfluere video, cum eo quod si.
§ 14	ut Cicero dictitabant	ut Cicero ait, dictitabant	ut Cicero dictitabant.
§ 17	adeo praemium	adeo pretium	adeo pretium.
§ 20	tanta sit ... fiducia facilitatis ut	tantam esse ... fiduciam facilitatis velim ut	tanta esse umquam debet fiducia facilitatis ut
„	non capitur	non capitur	non labitur.
§ 24	quam omnino non	quam non omnino	quam non omnino.
§ 26	est et illa	est et illa	est alia.
§ 26	quam illa	quam in illa	quam illa.
§ 29	nescio an utrumque	nescio an si utrumque	as Meister.
„	id efficere	id efficere	sic dicere.
„	in his	in his	et in his.
§ 32	quod simus	quod non simus	quod non simus.

ADDENDUM.

WRITING in the 'Neue Heidelberger Jahrbücher' (1891, p. 238 sqq.), Mr. A. C. Clark, of Queen's College, Oxford, supplies some very interesting information in regard to Zamboni's purchases. It seems that Zamboni was able to tell Lord Oxford's librarian that the MSS. which he was selling to him had originally belonged to Graevius; and by comparing the Zamboni correspondence in the Bodleian Library with the posthumous catalogue of Graevius's library, Mr. Clark has now discovered that Büchels was offering to Zamboni the entire MSS. collection of that great scholar, which in this way ultimately found a home in the library of the British Museum. Graevius died in 1703, and the Elector Johann Wilhelm bought both his books and his manuscripts. The former he presented to the library of the University of Heidelberg: the latter he retained in his own library at Düsseldorf. In regard to the Harleian codex of Quintilian, Mr. Clark's theory is that it belonged formerly not to Strasburg, but to the cathedral at Cologne, which is more than once referred to as 'maior ecclesia.' Gesner must have been in error when he said that this codex had not been recently collated (cp. Introd. p. lxv); for Gulielmus had seen it at Cologne, and in his 'Verisimilia,' iii. xiv, quotes some variants and 'proprii errores' from the preface to Book vi, all of which appear in the *Harleianus* as we have it now. And as Graevius is known to have borrowed from the library of Cologne Cathedral, in 1688, an important codex of Cicero ad Fam. (Harl. 2682), Mr. Clark infers that he got the Quintilian at the same time. He evidently omitted to return them; and after his death they passed, with many other MSS., first to Düsseldorf, and then to London.

[Quintilian X. *Place opposite* p. lxvi.]

CORRIGENDA

Page lxix, 19th line from foot, for x. 1, 1 § 4 read x. 1, § 4
„ „ 18th line from foot, for *el epiloghus* read *et epiloghus*
„ 68, middle of first column, for *iucundidatis* read *iucunditatis*
„ 87, 8th line from foot of second column, for *ante a sibi* read *antea sibi*
„ 176, 7th line from foot of first column, for *Sen. xvii.* read *Sen. Epist. xvii*
„ 177, 9th line from top of second column, for *nec quisquam* read *nec quisquam fidat, above*
„ 196, 14th line from top, for *versitus* read *versibus*
„ 220, 22nd line from top, for *ut sic dicerim* read *ut sic dixerim*

ANALYSIS OF THE ARGUMENT.

CHAPTER I.

How to acquire a command of Diction.

§§ 1–4. THE question whether a ready command of speech is best acquired by writing, or by reading, or by speaking, is of little practical importance, all three being indispensable. But what is theoretically most indispensable does not necessarily take first rank for the purpose of practical oratory. Speaking comes first: then imitation (§ 8 and ch. ii), including reading and hearing: lastly, writing (chs. iii–v). That is the order of development—not necessarily the order of importance. The early training of the orator has been overtaken in the first two books. We have now to deal, not with the theory of rhetoric, but with the best methods of applying theory to practice.

§§ 5–15. The necessary store of *things* and *words* can be obtained only by reading and hearing. We ought to read the best writings and hear the best orators. And much reading and hearing will not only furnish a stock of words: it will stimulate independent thought, and will show the student actual examples of the theoretical principles taught in the schools.

§§ 16–19. The comparative advantages of hearing and reading: the former more 'catching,' the latter more independent.

§§ 20–26. The best writers should be read first. Reading ought to be slow and searching, with careful attention (especially in the case of speeches) to details, followed by a review of the whole. We should also acquaint ourselves with the facts of the cases to which the speeches relate, and read those delivered on both sides. Other speeches on the same side should be read, if accessible. But even in studying a masterpiece our admiration must always be tempered with judgment: we cannot assume the perfection of every part. It is safer, however, to err on the side of appreciation: uncritical approbation is preferable to continual fault-finding.

§§ 27–30. The study of Poetry is important for the orator, as conferring a greater

elevation of spirit and diction, besides serving as a pleasurable recreation. But poetry is not restrained by the practical aims of the orator, whose stage is a battle-field where he must ever strive for the mastery.

§§ 31–34. History, too, will furnish a rich and genial aliment, which should be used, however, with caution: its very excellences are often defects in the orator. It tells its story, and recalls the past; whereas the orator must address himself to immediate proof. Considered as a mine of ancient precedents, history is very useful; but this point of view is rather outside the scope of the present chapter.

§§ 35–36. Philosophy will give familiarity with the principles of ethics and dialectics, as well as skill in controversy. But here also we must bear in mind that the atmosphere of the lecture-room differs from that of the law-court.

§§ 37–42. In laying down a plan of reading it would be impossible to notice individually all the writers in both languages, though it may be said generally that almost all, whether old or new, are worth reading,—at least in part. There may be much that is valuable in relation to some branch of knowledge, but outside my present object, which is to recommend what is profitable for the formation of style.

§§ 43–45. Before proceeding to give a list of typical authors, a word must be said about the different opinions and tastes of orators and critics regarding the various schools and styles of eloquence. Some are prejudiced in favour of the old writers; others admire the affectation and refinement which characterise those of our own day. And even those who desire to follow the true standard of style differ among each other. The list now to be given contains only a selection of the best models: it does not profess to be exhaustive.

§§ 46–84. GREEK LITERATURE.

§§ 46–72. GREEK POETRY.

§§ 46–61. *Epic, didactic, pastoral, elegiac, iambic, and lyric poetry proper.*

The praise of Homer, §§ 46–51: 'it is much to understand, impossible to rival, his greatness.' Hesiod is rich in moral maxims, and a master of the 'middle style': Antimachus, Panyasis, Apollonius, Aratus, Theocritus, and others, §§ 52–57. A word in passing about the elegiac poets, represented by Callimachus and Philetas, § 58. Of *iambographi* the typical writer is Archilochus, §§ 59–60. The chief lyric poets are Pindar (§ 61), Stesichorus (§ 62), Alcaeus (§ 63), and Simonides (§ 64).

§§ 65–72. *Dramatic poetry.*

The Old Comedy (§§ 65–66) with its pure Attic diction and freedom of political criticism is more akin to oratory and more fitted to form the orator than any other class of poetry,—always excepting Homer.

Tragedy (§§ 67–68) is represented by Aeschylus, Sophocles, and Euripides: of the latter two Euripides is more useful for the orator. He was imitated by Menander (§§ 69–72), the 'mirror of life,' who might alone suffice to form the orator. Menander's superiority to all other comic dramatists.

§§ 73–75. GREEK HISTORIANS. The pregnant brevity of Thucydides, the charm and transparency of Herodotus. Theopompus: Philistus ('the little Thucydides'): Ephorus, and others.

§§ 76–80. GREEK ORATORS.

Demosthenes the standard of eloquence, in whom there is nothing either too

much or too little. Aeschines more diffuse: 'more flesh, less muscle.' Hypérides is pleasing, but more at home in less important causes. Lysias resembles a clear spring rather than a full river. Isocrates belongs to the gymnasium rather than to the field of battle: in arrangement punctilious to a fault. Demetrius of Phalerum the last Athenian worthy of the name of orator.

§§ 81–84. GREEK PHILOSOPHERS.

Both in respect of reasoning power and for beauty of style, Plato holds the first place. Of Xenophon's artless charm it might be said that 'Persuasion herself perched upon his lips.' Aristotle is famous alike for knowledge, productiveness, grace of style, invention, and versatility. Theophrastus owed even his name to the divine splendour of his language. The Stoics were the champions of virtue, and showed their strength in defending their tenets: the grand style they did not affect.

§§ 85–131. ROMAN LITERATURE.

§§ 85–100. ROMAN POETRY.

§§ 85–92. *Epic Poets.*

Vergil must head the list, ranking nearer to Homer than any third poet does to him. For consistent and uniform excellence he may surpass even Homer, however little he may rival Homer's best passages. Macer and Lucretius are worth reading, but not for style. Varro Atacinus has some merit as a translator, but will not add to an orator's resources. Ennius is like some venerable grove, whose trees have more sanctity than beauty: there are others nearer our own day, and more useful for our special purpose. Ovid is uncontrolled even in his hexameters, and lets his fancy run away with him: yet admirable in parts. Cornelius Severus fell away from the standard of his first book. The youthful works of Serranus display great talent and a correct taste in style. We lately lost much in Valerius Flaccus. The inspiration of Saleius Bassus also failed to take on the mellowness of age. Rabirius and Pedo are worth reading in spare moments. Lucan has fire and point, and is a model for orators rather than for poets. Domitian I would name had not the care of the world prevented him from becoming our greatest poet. Even the compositions of his earlier days, after he had handed over the empire, are lofty, learned, and of surpassing excellence: 'the poet's ivy is entwined with the conquering bay.'

§§ 93–96. *Elegy, Satire, iambic and lyric poetry.*

In Elegy we can challenge the Greeks. The most polished and refined is, in my opinion, Tibullus; some prefer Propertius. Ovid is more uncontrolled than either, Gallus harsher. Satire is all our own. Lucilius is by some still preferred to all poets whatsoever. I deprecate such extravagant eulogy, as I disagree with the censure of Horace. Lucilius has learning, boldness, causticity, wit. Horace is the prince of satirists. Persius earned renown by a single book. Others still alive will have a name hereafter. Terentius Varro wrote *saturae* of the earlier kind. A profound scholar, antiquarian, and historian, he has made greater contributions to knowledge than to oratory. As a separate form of composition, iambic poetry is not much in vogue. Horace is our great lyric poet,—everywhere pleasing and graceful, and very happy in his language. Caesius Bassus too may be added: but there are living authors of greater merit.

§§ 97–100. *Dramatic Poetry.*

Of Tragedians, Attius and Pacuvius are most renowned for weight of thought

and style, and for the dignity of their characters; but they lack finish. Attius has more strength, Pacuvius more learning. Varius's *Thyestes* may be set beside any Greek play. Ovid's *Medea* shows what he might have done if he could have kept within bounds. Pomponius Secundus is by far the greatest of all whom I have myself seen. Comedy is not our strong point. Notwithstanding Plautus, Caecilius, and Terence, we scarcely reproduce a faint shadow of our originals: perhaps our language is incapable of the grace and charm which, even in Greek, is peculiar to the Attic. Afranius is the best writer of *togatae*, but his is not a pure art.

§§ 101–104. ROMAN HISTORIANS.

In history we hold our own. Sallust may be pitted against Thucydides, Livy against Herodotus. Livy is remarkable for the charm and transparency of his narrative style, as well as for the eloquence and appropriateness of his speeches; and in the presentation of passion, especially on its softer side, he is unsurpassed. Sallust is different but not inferior. Servilius Nonianus wants conciseness. Aufidius Bassus did more to maintain the dignity of history. There is also the glory of our own age, the historian who is still with us, and whom I do not mention by name. Cremutius Cordus is appreciated for his independent spirit, which still survives in his works in spite of the revision and expurgation they have been subjected to. There are others, but I am only giving samples of classes, not ransacking libraries.

§§ 105–122. ROMAN ORATORS.

Cicero can stand against Demosthenes. I do not propose, however, to make a detailed comparison between them, and I admit that Demosthenes is worthy of being learnt by heart. In invention they resemble each other: in style they differ, Demosthenes being more concise, Cicero more diffuse; the one always pierces with the point of his weapon, the other often lets you feel the weight of it; the one has more art, the other a greater natural gift. In wit and pathos Cicero excels. Demosthenes was perhaps debarred from glowing perorations; but on the other hand the genius of the Latin language denies to us a full measure of the peculiar 'Attic charm.' Still Demosthenes came first, and Cicero owes much to him. He is however no mere imitator,—'no cistern of rain-water, but a living source.' Instructive, affecting, pleasing, he carries his audience away with him. He wins conviction not by the zeal of a partisan, but by the impartiality of a judge: everything he does is natural and easy. He was king of the bar in his own day, and with us his name is a synonym for eloquence: it is a mark of progress to have a high appreciation of Cicero. Pollio, with all his good points, is so far behind Cicero in charm and polish that it might be thought he lived a century earlier. Messalla is lucid and distinguished, but wants force. Caesar might have disputed the palm with Cicero; his speeches breathe his warlike ardour, and yet he is above all things 'elegans.' Caelius has genius and wit: he deserved a longer life. Calvus is by some preferred to all others; but Cicero thought that by too rigorous self-criticism he lost the very life-blood of style. He is moral, weighty, chastened, and often vigorous withal. He was a strict Atticist; and it is a pity that he died so young, if there was a likelihood of his enriching his style. Servius Sulpicius made a name by three speeches. Cassius Severus wants tone and dignity: he has genius, causticity, and wit; but his anger outruns his judgment. Of those whom I have seen, Afer and Africanus rank highest: the

former might be classed with the orators of former days, the latter is more vigorous, but careless, wordy, and over-bold in metaphor. Trachalus has elevation; he had great personal advantages as well. Vibius Crispus is delightful, but more fitted for private than for public cases. Iulius Secundus did not live long enough to secure his due share of fame. He is too much of an artist and too little of a fighting-man: yet he has fluency, lucidity, and other good qualities. Our own era will furnish the future historian with many subjects of eulogy.

§§ 123–131. ROMAN PHILOSOPHERS. Though we are not strong in philosophy, yet here the universal Tully is a match for Plato. Brutus, too, is greater here than in oratory: he speaks from the heart. Celsus has written a considerable number of works. Among the Stoics, Plautus will be of service to the inquirer. Catius the Epicurean has no great weight, but is pleasant withal. I might have mentioned Seneca before, and in every department, but have purposely kept him waiting: I am accused of disliking him. The fact is that at a time when he alone was studied I strove to introduce a purer taste. He disparaged the 'ancients,' and his imitators aggravated his defects. He possessed wide learning, though on special subjects he was sometimes misled by others. His versatility is shown in oratory, poetry, letters, and dialogues. A stern moralist, but a vicious, yet seductive, stylist. His defects endear him to the young, but rob him of the praise of those of riper years. Yet these too may find profit in him, if they use their judgment. Would that he had had nobler aims! Yet he realised the aims he had.

CHAPTER II.

Of Imitation.

§§ 1–3. While the command of words, figures, and arrangement is to be acquired by the study of the best authors, as recommended in the foregoing chapter, the mind must also be exercised in the imitation of all the good qualities which such authors exemplify. The place of imitation in art: a natural and universal instinct. The very ease of imitation has its dangers.

§§ 4–13. Only a dull and sluggish spirit will be content to do nothing but imitate, without inventing anything new. With our advantages of training, we are even more bound than our predecessors to progress. We ought even to surpass our models: if we confine ourselves to imitation alone, shall we ever realise the ideal in oratory? Nature herself does not achieve exact resemblance in reproduction. Moreover, there is much in oratory that is characteristic of individual speakers, and due to natural gifts: this cannot be made matter of imitation. You may imitate the language and rhythmical arrangement of a great speech; but the fashion of words changes, and as for arrangement, there must always be an adaptation of sound to sense.

§§ 14–18. Imitation is therefore a part of study in regard to which great circumspection must be used,—first in the choice of models, and, secondly, in determin-

ing the good points we would seek to reproduce; for even good authors have their defects. Again, we must know the difference between superficial imitation and that in which the inner spirit is represented. In cases where only the outward manner is caught elevation becomes bombast, and simplicity carelessness; roughness of form and insipidity in substance pass for antique plainness; want of polish and point, for Attic restraint; artificial obscurity claims to rank above Sallust and Thucydides; the dull and spiritless challenge comparison with Pollio; easy-going drawlers call their diffuse periods Ciceronian, delighted if they can finish off a sentence with *Esse videatur*.

§§ 19–21. The student must consider which models his own gifts qualify him to imitate. A bold rugged style, for example, is appropriate to the form of genius which would make shipwreck by an excessive affectation of refinement. It is of course within the province of the teacher to supply the natural defects of his pupils; but it is a far harder matter to mould and form one's own nature. Even the teacher will not keep up a prolonged struggle against obstacles of natural disposition.

§§ 21–26. In oratory we ought not to imitate the characteristic qualities of poets and historians, and *vice versa*: each kind of composition has its own appropriate laws. Let us imitate what is common to eloquence in all its manifestations. We must adapt our style to the topic and occasion: even different parts of one and the same speech call for different treatment. And we should not blindly follow any one model exclusively.

§§ 27–28. Imitation must not be confined to words only: we should study also propriety, arrangement, exordium, narrative, argument, pathos, &c. The perfect orator, whom our age may hope to see, will be he who shall unite all the good qualities of his predecessors and reject all the bad.

CHAPTER III.

How to Write.

§§ 1–4. *Introductory to the three chapters on Writing: chs. iii. and iv. treating of the manner of writing* (quomodo), *and ch. v. of the matter and form of writing* (quae maxime scribi oporteat § 4). The pen is the best teacher: write much and carefully. Writing is a fundamental part of the orator's training.

§§ 5–18. As to the manner of writing, it should at first be deliberate and slow, with careful attention alike to subject-matter, language, and the arrangement of words and phrases. And the whole must be subjected to careful revision, especially if it is written in a glow, as it were, of inspiration. 'Write quickly, and you will never write well; write well, and in time you will write quickly.' In the case of the orator it is advisable gradually to accelerate the pace: he will never be able to overtake his professional duties unless he gets rid of the habit of carping self-criticism. Story of Iulius Florus. Judgment is also necessary, as well as practice, if we are to write naturally and clearly in any given circumstances. The

evil results of hasty composition can seldom be undone even by much verbal correction. Your work should be done with so much care from the first that it may need only to be filed and chiselled, not recast.

§§ 19–27. Condemnation of the fashionable practice of dictating to an amanuensis. He who writes for himself, no matter how rapidly, takes time to think; but your scribe hurries you on, while shame forbids you to pause. Such compositions reflect neither a writer's care nor a speaker's animation: your one idea is to 'keep going.' Besides, an awkward scribe will check the current of your thoughts. And how absurd it is to have him looking on at the gestures which often accompany and stimulate the process of cogitation! On the other hand, while silence and solitude are helpful, rural seclusion and attractive scenery cannot be said to favour concentration: closed doors are better. Night hours are the best, but only in moderation.

§§ 28–30. But solitude cannot always be secured: those who cannot command it must habituate themselves to rise superior to every distraction. They who only study when in the humour will never want an excuse for idleness. It is possible to think, and to prepare for debate, in a crowd, on a jury, and even amid the noise and confusion of the law-courts.

§§ 31–33. The proper writing materials: wax-tablets to be preferred to parchment. Write on one side only, and leave the other for additions and corrections.

CHAPTER IV.

Of Revision.

§§ 1–2. The three parts of revision are addition, excision, and alteration. It is best to lay aside for a time what has been written: an interval after each new birth will furnish the best safeguard against excessive parental fondness.

§§ 3–4. But time is not always at command. There must obviously be some limit to revision, especially on the part of the orator, who has to meet the needs of the moment. Not all changes are improvements: let the file polish the work, instead of rubbing it all away.

CHAPTER V.

What to Write.

§§ 1–8. The question now, as distinguished from the preliminary courses laid down in Books i. and ii., is what form of composition we should practise in order to acquire copiousness and readiness. First, translation from the Greek: this exercise leaves the writer free to choose the best terms in his own language.

Second, reproduction (or paraphrase) of Latin poets and orators: here, however, we often have to borrow from our models. Prose renderings of the poets are especially useful for the formation of an elevated style. And even in reproducing orations, we are stimulated to a kind of rivalry with our author, which may result in our surpassing him: in any case, the difficulty of competing with masterpieces forces us to study them minutely.

§§ 9-11. It will be of advantage also to put our own ideas into various forms of expression, and to cultivate the faculty of amplifying: power is shown in making much of little.

§§ 11-16. Here the writing of *theses* (or discussions of abstract questions) forms a valuable exercise: also judicial decisions and commonplaces. The writing of declamations, or school speeches on fictitious cases, is also to be recommended, even for those who are already making a name at the bar. History, dialogue, and poetry are all valuable by way of variety and recreation: a many-sided culture is the best safeguard against such intellectual narrowness as would otherwise result from the daily battles of the law-courts.

§§ 17-20. Young students must not be kept too long at these preparatory exercises, lest by indulging the fancy overmuch they unfit themselves for practice. After a youth has been well schooled in *inventio* and *elocutio*, and has had also some moderate amount of practice, he should attach himself to some eminent public speaker, and accompany him to the courts: he should write speeches, too, at home on the causes he has heard. He has no longer to fence with foils.

§§ 21-23. Declamations should resemble real speeches: the subject should be treated naturally and thoroughly. Large classes and the custom of public speech-days tend to encourage a specious showiness, in which only the most popular and attractive parts of a subject are dealt with, and crowded together without regard to logical connection. One subject, thoroughly handled, is worth twenty superficially treated.

CHAPTER VI.

Of Meditation.

§§ 1-4. Meditation occupies the middle ground between writing and improvisation, and is perhaps more frequently employed than either. *After* we have formed our style by the constant practice of writing, meditation can be cultivated by progressive exercise to such a degree that an entire discourse may be prepared and arranged without the use of the pen.

§§ 5-7. But the orator is not to adhere so scrupulously to what he has thought out as to reject new ideas which may flash upon him during the actual delivery of a speech. Meditation should secure us, on the one hand, from ever being at a loss: on the other it ought not to prevent us from improving the opportunity afforded by some incidental occurrence. If we are to hesitate, painfully recollecting what we have formulated in thought, it were better to trust wholly to improvisation.

While we are at a loss to recall our prepared thoughts, we miss others suggested by the subject itself, which always offers a wider field than can possibly be covered by previous meditation.

CHAPTER VII.

Of Extempore Speech.

§§ 1–4. The richest fruit of study is the ability to speak effectively on the spur of the moment: this is in fact absolutely indispensable. 'An advocate who proffers help, and fails at the pinch, is a harbour accessible only in calm weather.' Cases may take unforeseen turns: like ship-pilots we must change our tack with each shifting breeze. Unless the faculty of improvisation can be attained by practice, our years of labour will have been wasted.

Certain Practical Exercises conducive to Success in Extempore Speech.

§§ 5–7. (1) The student must arrange his matter in appropriate order,—not only the order of the regular *partes* or divisions (i. e. introduction, narrative, proof, refutation, conclusion), and the order of the principal points, but also the order of the matter and thought in all its detail, under every head and in every passage (quoque loco). The sequence of events will be our guide. Knowing what to look for at each point of our discourse, we shall not be found skipping from one topic to another; and in the end we shall reach the goal.

§§ 7–10. (2) Reading, writing, and speaking must receive unremitting attention, and be made the subjects of scientific exercise. The conscientious practice of writing will give even our extemporary speeches something of the deliberate character of written compositions. It is practice that makes the ready speaker. A certain natural quickness of mind is necessary to look beyond what we are saying at the moment; but neither nature nor art will enable the mind to keep before itself at one time the whole of a speech, with all its arguments, arrangement, expression, &c. As our tongue advances, our thoughts must still outstrip it.

§§ 11–14. (3) Hence the necessity of a mechanical and unscientific habit or 'knack,' such as that by which the hand moves in writing, the eye in reading, and the juggler in his legerdemain. But this knack, though mechanical, should have a basis of scientific method: otherwise it will be mere ranting, such as you may hear in abundance from female scolds. A sudden outburst is often, however, more effective than the result of study and premeditation.

§§ 15–17. (4) The extemporary speaker must cultivate a lively imagination, that his mind may be deeply impressed by all the facts of a particular case. It is the heart that makes the orator. He must also have distinctly in view not only the end at which he aims but the whole pathway that leads to it: he will derive incitement even from the presence of his audience.

§§ 18–23. (5) Extemporary facility can only be attained by the same gradual and patient course as has been referred to in connection with meditation. The orator is often debarred from preparation; but as a rule he should not presume so far on his ability as not to take a moment to glance mentally at the heads of his discourse,—which is generally possible in a court of law. Some declaimers will argue at once on any topic, and will even ask for a word to begin with: this is foolishness. If on any occasion we are under the necessity of speaking offhand, we should pay more attention to our subject-matter than to our language, and we may gain time by deliberate articulation. Gradually we shall be able to trim our sails, and pray for a favouring breeze.

§§ 24–29. Continual practice is essential for improvisation. We should speak daily before an audience whose good opinion we respect; but alone, rather than not at all. If we do not speak to others, we can always at least go over our subject-matter in silent thought. This fosters exactness in composition even more than speaking aloud does; for there we hurry onward from fear of wearying the audience. On the other hand speaking exercises the voice and gives the opportunity of practising delivery. Our language should always be careful and correct, but it is constant writing that will add most weight to our words, especially if we are obliged to speak much extempore. In fact, writing gives exactness to speech, speech readiness to writing. If we cannot write, we can meditate: if we can do neither, we must still contrive to make a creditable appearance.

§§ 30–33. A common habit with barristers in large practice is to write the exordium and most essential parts, formulate the rest in thought, and meet any unforeseen turns as they arise. The note-books of Cicero and Servius Sulpicius. It is advisable to refresh one's memory by consulting notes. To prepare an abstract, arranged by heads, of a speech which we have written out entire, leads us to rely too little on the memory, and makes the speech broken and awkward in delivery. We ought not to write a speech out at length unless we intend to commit it to memory. But of memory more in the following book (XI. ch. ii.).

M. FABI QUINTILIANI

INSTITUTIONIS ORATORIAE

LIBER DECIMUS

De copia verborum

I. Sed haec eloquendi praecepta, sicut cognitioni sunt necess- 1
aria, ita non satis ad vim dicendi valent, nisi illis firma

I. § 1. **haec eloquendi praecepta.** The reference is generally to the theoretical part of the work, which has just been completed, but specially to the two books immediately preceding, in which Quintilian deals with *elocutio* (*φράσις*, 'style'). In Books III–VII he has treated of *inventio* (including *dispositio*); and the transition to Books VIII and IX is marked in the words 'a dispositione ad elocutionis praecepta labor' vii. § 17 ad fin. He passes now to the exercises necessary for practice: quo genere exercitationis ad certamina praeparandus sit (sc. orator) (§ 4.)

sicut . . . ita = *μέν . . . δέ*. So *quemadmodum . . . sic* 5 § 17: cp. § 14 below. More commonly **ut . . . ita**: §§ 4, 15, 62, 72, 74: 3 §§ 28, 31. Frequent in Livy: e.g. xxi. 35, 10 pleraque Alpium ab Italia sicut breviora ita arrectiora sunt: cp. 39, 7.

cognitioni: so most edd. except Halm and Hild (see Crit. Notes). The word denotes 'theoretical knowledge,' and is set over against *vis dicendi*: for a similar opposition between theory and practice (scientia . . . exercitatio) see Tac. Dial. 33. The reading may be supported by a reference to qui sciet § 2, qui . . . sciet . . . perceperit § 4. Cp. viii. pr. § 1 Quam (rationem inveniendi et inventa disponendi) ut . . . penitus cognoscere ad summam scientiae necessarium est ita, &c.: ib. § 28, qui rationem loquendi primum cognoverit . . . deinde haec omnia exercitatione plurima roborarit. In ii. 18, 1 *cognitio* is used to distinguish *θεωρητική* from *πρακτική* and *ποιητική*. Cp. too iii. 1, 3 ut . . . adliceremus . . . iuventutem ad cognitionem eorum quae necessaria studiis arbitrabamur.—The reading *cogitatio* would have to be understood in a wider sense than it has in ch. 6, or in 3 § 19: Hild takes it of 'toute la préparation oratoire qui précède le discours proprement dit.'

vim dicendi: 'true eloquence,' as in § 8 vim orandi, 2 § 16 vim dicendi atque inventionis non adsequuntur: 6 § 2 vim cogitandi: xii. 1, 33 vis ac facultas dicendi expugnat ipsam veritatem. Cp. viii. pr. 30 praeparata dicendi vis: xii. 10, 64. Bonn. Lex., p. 233.—The *vis* of a thing is its essence, that which makes it what it is: Cic. de Am. § 15 id in quo est omnis vis amicitiae. So with the genitive of a gerund it gives the idea contained in the infinitive when used as a noun: cp. de Fin. v. § 76 percipiendi vis (i.e. *τὸ αἰσθάνεσθαι*) ita definitur a Stoicis: ibid. ii. § 17 Zenonis est . . . hoc Stoici: omnem vim loquendi (*τῶν τὸ φθέγγεσθαι*) in duas tributam esse partes. See Nägelsbach, Lat. Stil., (8th ed.) p. 45: and cp. ratio collocandi 3 § 5, pronuntiandi ratio 1 § 17: ratio delendi 3 § 31.

non satis . . . valent, nisi, &c. For the necessity of practice in addition to theory cp. 5 § 19: also i. pr. §§ 18, 23, 27: ii. 13, 15: vii. 10, 14–15: Cic. de Orat. i. §§ 109–110: Dion. Hal. de Comp. Verb. 26 ad fin. *οὐ γὰρ οὐτάρκη τὰ παραγγέλματα τῶν τεχνῶν ἐστι . . . δέχα μελέτης τε καὶ γυμνασίας.*

firma quaedam facilitas, a 'sure readiness': cp. § 44 qui confirmare faculta-

quaedam facilitas, quae apud Graecos ἕξις nominatur, accesserit; ad quam scribendo plus an legendo an dicendo conferatur, solere quaeri scio. Quod esset diligentius nobis examinandum, 2 si qualibet earum rerum possemus una esse contenti: verum ita sunt inter se conexa et indiscreta omnia ut, si quid ex his defuerit, frustra sit in ceteris laboratum. Nam neque solida atque robusta fuerit umquam eloquentia nisi multo stilo vires acceperit, et citra lectionis exemplum labor ille carens rect- 3 ore fluitabit; et qui sciet quae quoque sint modo dicenda,

tem dicendi volent: § 59 dum adsequimur illam firmam, ut dixi, facilitatem: 2 § 12: 7 § 18 sq.: xii. 9, 21 vires facilitatis.

ἕξις: § 59 and 5 § 1. Pliny, Ep. ii. 3, 4 (of Isaeus) ad tantam ἕξιν studio et exercitatione pervenit. See Schäfer on Dion. de Comp. i. p. 7. — In the sphere of morals the ἕξις is the fixed tendency that results from repeated acts: ἐκ τῶν ὁμοίων ἐνεργειῶν αἱ ἕξεις γίνονται Eth. Nic. ii. 1, 1103ᵃ, 31.—Prof. Mayor compares Cicero's use of *habitus constans*, de Inv. i. § 36: ii. § 30.

scribendo . . . legendo . . . dicendo: i. pr. § 27 haec ipsa (natural gifts) sine doctore perito, studio pertinaci, scribendi, legendi, dicendi multa et continua exercitatione per se nihil prosunt. So § 2 eloquentia . . . stilo . . lectionis. Reading is covered by chs. i-ii: chs. iii–v treat of writing; and ch. vii. of extemporary declamation.

conferatur: frequent in this sense in Quint. (cp. συμφέρειν): (1) with ad, as here, i. 8, 7: ii. 19, 1: vii. 1, 41: xii. 1, 1 and passim: (2) with in, 7 § 26: (3) with dat., §§ 27, 63, 71, 95: i. 1, 6, &c. Bonn. Lex., p. 155.

solere quaeri (ζητεῖσθαι): the subject is treated, e. g., by Crassus in Cic. de Orat. i. chs. 33–34. For *quaeri* cp. i. 4, 26: ib. 12 § 1 (quaeri solet): x. 5, 13.

qualibet . . . una: v. 10, 117, quamdiu quilibet unus superfuerit. In reverse order i. 12, 7 una res quaelibet: xii. 1, 44 unum ex iis quodlibet. The collocation does not occur in Cicero.

§ 2. conexa et indiscreta. *Et* is intensive: 'so closely, nay, inseparably connected.' So i. 2, 3: iuncta ista atque indiscreta sunt. *Indiscretus* in this sense occurs Tac. Hist. iv. 52 and often in Pliny: not in Cicero. For the use of the perf. part. pass. instead of a verbal adj., cp. Sall. Iug. 43, § 5 invictus: ib. 2 § 3 incorruptus: 76 § 1 infectum: Livy ii. 1, 4 inviolatum: ib. 55 § 3 contemptius ('more contemptible'). So intactus, inaccessus, &c.

neque . . . et = οὔτε . . . τε, as 3 § 23: 4 § 3: 5 § 22.

solida . . . robusta . . . vires. Hild notes that the figure is taken from a living organism which gathers strength from the nourishment supplied to it: cp. §§ 19, 31, &c. Tac. Dial. 21: oratio autem sicut corpus hominis ea demum pulchra est in qua non eminent venae nec ossa numerantur, sed temperatus ac bonus sanguis implet membra et exsurgit toris ipsoeque nervos rubor tegit et decor commendat: cp. 23.

multo stilo: 'by much practice in writing.' Cic. de Orat. i. § 150 Stilus optimus et praestantissimus dicendi effector ac magister (where see Wilkins' note). Quintilian returns to this subject below 3 § 1 sq.: cp. 6 §§ 1 and 3: 7 §§ 4 and 7.

citra lectionis exemplum: 'without the models which reading supplies.' *Citra* is common in this sense (for *sine*, sometimes *praeter*) in Quint. (Bonn. Lex. p. 127) and other post-Aug. writers. So 7 § 7 citra divisionem: xii. 6, 4 plusque, si separes, usus sine doctrina quam citra usum doctrina valet. Cp. Ov. Trist. v. 8, 23 peccavi citra scelus ('short of'): Plin. Ep. ii. 1, 4 citra dolorem tamen.

labor ille, sc. scribendi.

fluitabit, like a vessel drifting about without a pilot (carens rectore). The writing will want method, and the definiteness of aim which models would impose. So vii. pr. § 2 sic oratio carens hac virtute (sc. ordine) tumultuetur necesse est et sine rectore fluitet nec cohaereat sibi, multa repetat, multa transeat, velut nocte in ignotis locis errans, nec initio nec fine proposito casum potius quam consilium sequatur: cp. xii. 2 § 20.

quae quoque sint modo. This is the

nisi tamen in procinctu paratamque ad omnes casus habuerit eloquentiam, velut clausis thesauris incubabit. Non autem 3

reading of the oldest MSS. (see Crit. Notes), and was adopted by Halm: cp. § 8 quod quoque loco sit aptissimum: 7 § 5 quid quoque loco primum sit, and § 6 quid quoque loco quaerant. So iv. 2, 33 quid quoque loco prosit. *Quae* covers *inventio*: while *quoque modo* may be taken of the exhaustive discussion of the various departments of *elocutio* which has just been concluded.—Meister has returned to Spalding's *quo quaeque sint modo*, probably from a doubt whether Halm (followed by Mayor) is right in explaining *quae quoque* as = *quae et quomodo*, 'what is to be said and how'; 'copulae enim *que* in coniunctione talium membrorum relativorum inter se discretorum non aptus est locus,' Osann, i. p. 14. But *quoque* may very well be the abl. of *quisque*, though Cicero seems to avoid such a collocation, unless there is a prep. to make the construction clear: e. g. pro Sulla § 73 quae ex quoque ordine multitudo: pro Domo § 33 qui de quaque re constituti iudices sint: Har. Resp. § 24 quae de quoque deo . . . tradita sunt. Cp. in Cat. iii. § 10 tabellas quae a quoque dicebantur datae. Even in the exactly parallel passage Sall. Cat. 23, 4 quae quoque modo audierat . . . narravit (where Mommsen suggests *quoque*), it is possible to understand *quoque* of the various methods Fulvia had employed to get information from Curius. So quid ubique, ib. 21, 1.

tamen: see Crit. Notes.

in procinctu: 'ready for battle.' So xii. 9, 21 quem armatum semper ac velut in procinctu stantem non magis umquam in causis oratio quam in rebus cotidianis ac domesticis sermo deficiet. Similarly in 7 § 24 promptum hoc et in expedito positum. Examples of the proper use of the phrase occur Tac. Hist. iii. 2: Ovid. Pont. i. 8, 10: Gell. i. 11: Plin. Nat. Hist. vi. 22. Quintilian expresses a similar idea by another of his military metaphors, viii pr. 15: eloqui enim hoc est omnia quae mente conceperis promere atque ad audientes perferre; sine quo supervacua sunt priora et similia gladio condito atque intra vaginam suam haerenti: cp. vi. 4, 8. For the explanation of the phrase (*procingo*, 'I gird up') see Mayor's note on Cic. de N. D. ii. 3 § 9: "*in procinctu* is used of an army in readiness for battle, Milton's 'war in procinct' (P. L. vi. 19): cp. Festus, pp. 43 and 225 procincta classis dicebatur cum exercitus cinctus erat Gabino cinctu confestim pugnaturus. Vetustius enim fuit multitudinem hominum, quam navium, classem appellari, also p. 249 procincta toga Romani olim ad pugnam ire soliti. The *cinctus Gabinus* was a particular way of wearing the *toga*, so as to use part of it as a girdle, tying it in a knot in front. Servius (Aen. vii. 612) says the ancient Latins, before they were acquainted with the use of defensive armour, praecinctis togis bellabant, unde etiam milites *in procinctu* esse dicuntur." For the figurative use cp. Sen. de Benef. i. 1, 4 severitatem abditam clementiam in procinctu habeo: [Quint.] Decl. 3, 1 neque in militiam gravissimo asperrimoque bello ita venit, ut nesciret sibi mortem in procinctu habendam.

paratam: 5 § 12: Cic. ad Fam. vi. 21, 1 ad omnem eventum paratus sum.

velut cl. thes. incubabit. Unless he adds practice to his theoretical knowledge, all he knows will be as useless as a miser's hoard. The phrase is a reminiscence of Verg. Georg. ii. 507 condit opes alius, defossoque incubat auro: cp. Aen. vi. 610 aut qui divitiis soli incubuere repertis. Martial, xii. 53, 3–4 largiris nihil incubasque gazae, ut magnus draco. Mayor quotes Ecclus. 20, 30 Wisdom that is hid, and treasure that is hoarded up, what profit is in them both?

§ 3. The argument here requires elucidation. Quint. has said (§§ 1, 2) that for the *firma facilitas* or ἕξις which must be superadded to theory, writing, reading and speaking are all essential. He now goes on to state that it does not follow that what is theoretically most indispensable (cp. cognitioni necessaria § 1 above) is for the practical training of the orator of greatest consequence. The most essential element is of course that of speech (*dicere*)—followed by imitation and writing. But perfection of speech can only be attained, like other forms of perfection, by starting from first beginnings (principia), which become relatively unimportant (minima) as things progress. This is not however the place for dealing with the methods of preliminary training in rhetoric: our student has done his theory, and we must now show him how to apply it to practice. Cp. Analysis, p. 1.

ut quidquid praecipue necessarium est, sic ad efficiendum oratorem maximi protinus erit momenti. Nam certe, cum sit in eloquendo positum oratoris officium, dicere ante omnia est, atque hinc initium eius artis fuisse manifestum est: proximum 4 deinde imitatio, novissimum scribendi quoque diligentia. Sed ut perveniri ad summa nisi ex principiis non potest, ita procedente iam opere minima incipiunt esse quae prima sunt. Verum nos non quo modo sit instituendus orator hoc loco dici-

ut quidquid. Properly *quisquis* is an indefinite relative: in this usage it has the same force as *quisque* (Roby, 2283, 2285). It may have been an archaism which became colloquial. Madvig (on de Fin. v. § 24) shows that undoubted instances occur in Plautus, Terence. Cato (de R. R. 57: uti quidquid operis facient), Lucretius (with whom it is especially common: e. g. ruit qua quidquid fluctibus obstat, i. 289, where see Munro), Cicero (Tusc. v. 98), and in the Agrarian Law (utei quicquid quoieique ante h. l. r. licuit, ita &c. Mommsen C. I. L. I n. 200 v. 27). Cp. vii. 2, 35. So too Corn. ad. Herenn. ii. § 47, where the MSS. almost without exception give *quidquid* (quioquid) for *quicque*. For the spelling here, cp. i. 7, 6 frigidiora his alia, ut 'quidquid' c quartam haberet, ne interrogare bis videremur.

ad efficiendum oratorem: i. 10, 2.

protinus, of logical consequence, as frequently *continuo* in Cicero: generally with a negative, or a question implying a negative answer. For the form of the sentence cp. viii. 2, 4 non tamen quidquid non erit proprium protinus et improprii vitio laborabit: and § 42 below, sed non quidquid ad aliquam partem scientiae pertinet protinus ad faciendam ὑφέσεν ... accommodatum. So 3 § 22 (§§ 5 and 18 are different): ii. 21, 10: v. 10, 102 and 119: vii. 4, 38.

nam certe. This leads up to the next sentence, beginning *sed ut*.

in eloquendo: cp. viii. pr. 15 (quoted on in procinctu, § 2 above): Cic. Or. § 61 sed iam illius perfecti oratoris et summae eloquentiae species exprimenda est; quem hoc uno (sc. in eloquendo) excellere cetera in eo latere indicat nomen ipsum. Non enim inventor aut compositor aut actor qui haec complexus est omnia, sed et Graece ab eloquendo ῥήτωρ et Latine eloquens dictus est. Ceterarum enim rerum quae sunt in oratore partem aliquam sibi quisque vindicat; dicendi autem, id est eloquendi, maxima vis soli huic conceditur. Cp. de Orat. ii. § 38.

ante omnia est. Becher vindicates the traditional reading by comparing ii. 15, 12 atqui non multum ab hoc fine abest Apollodorus dicens iudicialis orationis primum et *super omnia esse persuadere* iudici et sententiam eius *ducere* in id quod velit. So too iii. 8, 56 an *pro Caesare fuerit occidi* Pompeium?—See Crit. Notes. For *ante omnia* cp. Introd. p. lii.

hinc ... fuisse: cp. viii. 2, 7 proprie tamen unde initium est: vi. pr. § 10 ut prorsus posset hinc esse tanti fulminis metus.

proximum: cp. i. 3, 1 proximum imitatio. As is evident from ch. ii, *imitatio* here includes not *lectio* only but *auditio* as well: § 8 optima legendo atque audiendo. It was in this sense that Dion. Hal. entitled his work περὶ μιμήσεως: see Usener, Praef. pp. 1–4: and cp. Cic. de Orat. i. § 14 sq. and § 149 sq.

§ 4. sed ut perveniri, &c. 7 § 18. Cp. i. pr. §§ 4–5 contemnentes tamquam parva quae prius discimus studia ... ego eum existimem nihil arti oratoriae alienum sine quo fieri non posse oratorem fatendum est, nec ad ullius rei summam nisi praecedentibus initiis perveniri ad minora illa ... demittere me non recusabo.

procedente iam opere: here of the progress of the orator's training.

minima in importance: *prima* in point of time. Krüger says that *dicere* alone is meant, being the *initium artis* above; but it seems better to understand Quint. to be indicating here that the order of importance does not correspond with the order of development as stated above, viz. (1) the faculty of speech, (2) reading (included under *imitatio*) and (3) writing. These are to be taken first as the subsidiary beginnings (principia) from which we attain to the ultimate object: but as things progress they will become relatively unimportant (*minima*), and their

mus, (nam id quidem aut satis aut certe uti potuimus dictum est), sed athleta, qui omnes iam perdidicerit a praeceptore numeros, quo genere exercitationis ad certamina praeparandus sit. Igitur eum qui res invenire et disponere sciet, verba quoque et eligendi et collocandi rationem perceperit, instruamus qua ratione quod didicerit facere quam optime, quam facillime possit.

place will be taken by systematic training in speaking or declamation, an exercise which is always essential to success and can therefore never be left off (7 § 24).

aut . . . aut in the sense of *si minus satis, at certe uti potuimus*: cp. xii. 11, 21.

athleta: a metaphor abruptly introduced: cp. § 33: 3 § 7: 4 § 4: 7 §§ 1 and 23. The orator is often compared to an athlete, gladiator, soldier, &c.: see on § 33 non athletarum toris sed militum lacertis, and Introd. p. lvi. Cp. §§ 29, 31, 79: 3 § 3: 5 §§ 15, 17. Cic. de Orat. i. § 73 ut qui pila ludunt . . . sic in orationibus: iii. § 83: Or. §§ 14, 42, 228–9. Tac. Dial. 34 ferro non rudibus dimicantes: cp. end of 37.

numeros: here of rhythmical movements, 'movements according to rule, "passes" in fencing, "throws" in wrestling,' &c.—Mayor. The use of the word in this sense is probably founded on the analogy between rhythm (for which see ix. 4, 45) and graceful motion: ix. 4, 8 in omni palaestra quid satis recte cavetur ac petitur cui non artifex motus et certi quidam pedes adsint? Cp. xii. 2, 12: ut palaestrici doctores illos quos numeros vocant non idcirco discentibus tradunt, ut iis omnibus ii qui didicerint in ipso luctandi certamine utantur . . . sed ut subsit copia illa ex qua unum aut alterum cuius se occasio dederit efficiant: ii. 8, 13 sicut ille . . . exercendi corpora peritus non . . . nexus modo atque in iis certos aliquos docebit, sed omnia quae sunt eius certaminis. Sen. de Benef. vii. 1 § 4 magnus luctator est non qui omnes numeros nexusque perdidicit. So Iuv. vi. 249 of the lady in the arena, omnes implet numeros: cp. Tac. Dial. 32 per omnes eloquentiae numeros isse. That this use is based on the notion of rhythm may be seen from a comparison of these cxx. with Hor. Ep. ii. 2, 144 verae numerosque modosque ediscere vitae. For the wider meaning of *numeri*, in which it is used of that which is complete and perfect in all its parts, v. on § 70.

igitur. As to whether the position of *igitur* at the beginning of a sentence is to be considered an instance of *transmutatio* (like 'quoque ego,' 'enim hoc voluit') Quintilian says (i. 5, 39) there is a doubt: 'quia maximos auctores in diversa fuisse opinione video, cum apud alios sit etiam frequens, apud alios numquam reperiatur.' Numerous instances from his own work are given in Bonn. Lex., p. 394. In Tacitus, *igitur* always stands first except in the following passages: Dial. 8, 29: 10, 37: 20, 21: Agr. 16, 12: Germ. 45, 22: Hist. iv. 15, 15: Ann. i. 47, 5 (Gerber and Greef). In Cicero it is very rarely found first: de Leg. Agr. ii. 72: pro Milone § 48: Phil. ii. § 94: de Fin. i. § 61: de Nat. Deor. i. § 80.

res invenire. For the five parts of oratory (which are quite distinct from the five parts of an oration) cp. 7 § 9: iii. 3, §§ 1 and 7. They are *inventio* (treated of in Books iii.–vi.), *dispositio* (vii.), *elocutio* (viii.–ix.), *memoria*, *actio* or *pronuntiatio* (xi.). Cicero has substantially the same division de Orat. ii. § 79, quinque faciunt quasi membra eloquentiae, invenire quod dicas, inventa disponere, deinde ornare verbis, post memoriae mandare, tum ad extremum agere ac pronuntiare: cp. i. § 142: and for *inventio*, de Inv. i. § 9, inventio est excogitatio rerum verarum aut veri similium quae causam probabilem reddant.—For the antithesis between *res* and *verba*, cp. §§ 5 and 6: also § 61: 2 § 27: 3 §§ 5, 9: 6 § 2: 7 §§ 9, 22.

sciet. Bonnell calls attention to the use of the fut. in dependent relative sentences as common in manuals of instruction: §§ 5, 10, 13, 17, 22, 25, 33, 112, &c. *Instruamus* is virtually future.

eligendi § 6: cp. dilectus 3 § 5.

collocandi: Cic. de Orat. ii. § 307 ordo collocatioque rerum ac locorum: cp. Or. § 50: Brut. § 139. For both cp. Brut. § 140 in verbis et eligendis . . . et collocandis: de Part. Or. i. § 3. Both are parts of *elocutio*, for which see viii. 1, 1. For *ratio* with gerund cp. §§ 17, 54: 2 § 1: 3 §§ 5, 31: and see note on 2 § 3.

qua ratione. The recurrence of *ratione* so soon after *rationem* need create no difficulty in Quintilian: for similar instances of negligence see on 2 § 23. For

5 Non ergo dubium est quin ei velut opes sint quaedam paran-
dae, quibus uti, ubicumque desideratum erit, possit: eae constant
6 copia rerum ac verborum. Sed res propriae sunt cuiusque
causae aut paucis communes, verba in universas paranda; quae
si rebus singulis essent singula, minorem curam postularent, nam
cuncta sese cum ipsis protinus rebus offerrent. Sed cum sint
aliis alia aut magis propria aut magis ornata aut plus efficientia

Kiderlin's treatment of the whole passage, see Crit. Notes.

optime ... facillime, xii. 10, 77 neque vero omnia ista de quibus locuti sumus orator optime tantum sed etiam facillime faciet.

§ 5. velut ... quaedam. So §§ 18, 61: 3 § 3: 5 § 17: 7 § 1, and frequently elsewhere: e.g. xii. 10, 19 velut sata quaedam: iii. 8, 29 veluti quoddam templum. Cicero generally uses *quasi* or *tanquam quidam*. Indeed Quintilian seems to have a general preference for *velut* over *quasi* or *tanquam* in introducing similes: cp. 7 § 6 ducetur ante omnia rerum ipsa serie velut duce: viii. 5, 29 inaequalia tantum et velut confragosa: see Bonn. Lex., s. v.

ubicumque, so § 10 below. For a less classical use (as an indefinite) see 7 § 28 quidquid loquemur ubicumque.

§ 6. sed res ... paranda: an example of the construction so common in Greek and Latin, by which two contrasted clauses are co-ordinated. In English we subordinate the one to the other by using 'while,' 'whereas,' or some such word. In Greek the use of *μέν* makes the antithesis plainer.—Here *res* = *πράγματα*: *verba* = *ὀνόματα*.

paucis communes. For the *loci communes*, appropriate to several causae, v. Cic. de Inv. ii. § 48 argumenta quae transferri in multas causas possunt, and compare the Topica.

cum ipsis protinus rebus. For the order of words cp. § 33 historico nonnumquam nitore. Herbst gives the following exx. of an adv. inserted between the adj. and the noun: §§ 38, 41, 104, 116, 120: 2 §§ 7, 8: 3 §§ 2, 31: 5 § 7: 7 §§ 3, 28.—For the thought, cp. Hor. A. P. 311 verbaque provisam rem non invita sequentur: Cic. de Orat. ii. § 146 ea (sc. res et sententiae) vi sua verba parient: iii. § 125 rerum enim copia verborum copiam gignit. No doubt Quintilian in his teaching also gave due prominence to Cato's golden rule, 'rem tene verba sequentur.'

propria. The general meaning under which all uses of *proprius* and its cognates may be included is that in which it contrasts with all departures from and innovations on ordinary language. Sometimes it may mean nothing more than 'suitable,' 'appropriate,' in which sense *proprie* occurs immediately below, in § 9: cp. opportune proprieque 2 § 13, and proprie et copiose (dicere) i. 4, 5. This is the meaning with which it is applied to the language of Simonides § 64 below,—'natural'; cp. Cic. de Orat. i. § 154, where *verba propria* occurs alongside of *ornatissima* and corresponds with *idonea*, introduced shortly afterwards: cp. *id.* iii. § 31, where *propria* is reinforced by *apta*, and *ib.* § 49 proprie demonstrantibus (verbis) ea quae significari ac declarari volemus. The use of *proprietas* in § 46 and § 121 below may be compared with this: cp. also the first of the meanings assigned to the word in the important passage viii. 2, 1–11: also ix. 2, 18 and xii. 2, 19. The translators here render by 'suitable' or 'significant,' but the juxtaposition of *ornata* seems rather to point to the use in which *verba propria* are the antithesis of *translata*,—direct, literal, and natural, as opposed to figurative: i. 5, 71 propria sunt verba cum id significant in quod primo denominata sunt: translata, cum alium natura intellectum, alium loco praebent. Cp. i. 5, 3: viii. 3, 24: 6, 5, and 48 (where *propria ... ornata* in the passage above may well be illustrated by the words species ex arcessitis verbis venit et intellectus ex propriis): ix. 1, 4. This is undoubtedly the meaning in which *proprius* is used in § 29 below: also in 5 § 8 alia translatis virtus alia propriis. The nearest equivalent in Greek would be *οἰκεῖα ὀνόματα*, rather than *κύρια ὀνόματα*, which correspond to 'usitata verba' in Quint. (i. 5, 71, and v. 14, 33 verbis quam maxime propriis et ex usu),—though he may have had in mind here, as Mayor suggests, *ἔστι γὰρ ἄλλο ἄλλου κυριώτερον*, Arist. Rhet. iii. 2, p. 1405 b, 11. (For the distinction between *ὄνομα οἰκεῖον* and *ὄνομα κύριον* see Cope on Ar. Rhet. iii. 2

aut melius sonantia, debent esse non solum nota omnia, sed in promptu atque, ut ita dicam, in conspectu, ut, cum se iudicio dicentis ostenderint, facilis ex his optimorum sit electio. Et 7 quae idem significarent solitos *scio* ediscere, quo facilius et

§§ 2 and 6, and Introd. p. 282 note). Many parallels might be cited from Cicero: e. g. de Or. iii. § 149 (verbis eis) quae *propria* sunt et certa quasi vocabula rerum, paene una nata cum rebus ipsis: cp. *ib.* § 150: Brutus § 274: Or. § 80.

ornata: cp. viii. 3, 15 quamquam enim rectissime traditum est perspicuitatem propriis, ornatum translatis verbis magis egere, sciamus nihil ornatum esse quod sit improprium: *ib.* pr. § 26 ut propria sint (verba) et dilucida et ornata et apte collocentur, and § 31: ii. 5, 9 quod verbum proprium, ornatum, sublime: and especially viii. 1, 1 in singulis (verbis) intuendum est ut sint Latina, perspicua, ornata, ad id quod efficere volumus accommodata.

plus efficientia, 'more significant': ix. 4, § 123 membrum autem est sensus . . . per se nihil efficiens. The adj. *efficax* occurs only once in Quint. (vi. 1, 41).

melius sonantia. So *vocaliora* viii. 3, § 16 sq.: cp. i. 5, 4 sola est quae notari possit vocalitas, quae εὐφωνία dicitur: cuius in eo dilectus est ut inter duo quae idem significant ac tantundem valent quod melius sonet malis. Cic. de Or. iii. § 150 lectis atque illustribus (verbis) utatur, in quibus plenum quiddam et sonans inesse videatur: Or. § 163 verba . . . legenda sunt potissimum bene sonantia: § 149, and § 80 (verbum) quod aut optime sonat aut rem maxime explanat (= plus effic.): Part. Or. § 17 alia (verba) sonantiora, grandiora, leviora: and § 53 gravia, plena, sonantia verba.

non solum . . . sed (*οὐ μόνον . . . ἀλλά*), a formula used where the second clause is stronger than or includes and comprehends the first. Cp. § 8 below: § 46 (nec modo sed): 7 § 8 (non modo sed): 3 § 20 (non tantum sed): 5 § 5 (neque tantum sed): 7 § 16 (non tantum sed). Of the numerous exx. in Cicero's speeches (Merguet, pp. 361–2) none are exceptions to the rule thus stated,—not even the seeming anticlimax of pro Sest. § 45 iecissem me potius in profundum ut ceteros conservarem quam illos mei tam cupidos non modo ad certam mortem sed in magnum vitae discrimen adducerem: here *sed* still introduces the stronger clause, as the sacrifice would be greater if it were made to avert *discrimen* than if it were made to avert *certa mors*. Becher cps. pro Lege Manil. § 66: Div. in Caec. § 27.—There is nothing in the distinction which Herbst (followed by Dosson) seeks to set up (on the strength of *sed etiam* in § 13): 'pro simplici *sed*, ἀλλά, infertur *sed etiam*, ἀλλὰ καί, si utrumque orationis membrum pari vi praeditum est.' Cp. the following: (*a*) non solum sed, vi. 2, 13 and 36: non solum sed (or verum) etiam, vii. 10, 17: ii. 2, 14: vii. 5, 3: viii. 3, 64: i. 11, 14. (*b*) non tantum sed, ix. 3, 28, 78: xi. 1, 7: ii. 17, 2: non tantum sed etiam (or et), xi. 2, 5: viii. 3, 3: ix. 2, 50. (*c*) non modo sed, pr. § 9: x. 1, 46: ii. 17, 3: iv. 5, 6: non modo sed etiam (or quoque), ix. 3, 50: xi. 1, 15: i. 10, 9: ii. 2, 12: vi. 3, 57: ix. 3, 47: i. 1, 34: i. 4, 6: i. 11, 13: ix. 4, 9: x. 1, 10.

in promptu—in readiness, 'at one's fingers' ends,' as it were: i. e. not only must we be able to recognise them when we see or hear them, but we must always have a stock of them on hand. Cp. ii. 4, 27 ut quidam . . . scriptos eos (locos) memoriaeque diligentissime mandatos in promptu habuerint: vii. 10, 14 non respiciendum ad haec sed in promptu habenda: viii. pr. 28 ut semper in promptu sint et ante oculos: xi. 2, 1 exemplorum . . . velut quasdam copias quibus abundare quasque in promptu habere debet orator. In ix. 1, 13 we have simplex atque in promptu positus dicendi modus. Cp. Demetrius Cynicus ap. Senec. de Benef. vii. 1 § 3: plus prodesse si pauca praecepta sapientiae teneas sed illa in promptu tibi et in usu sint quam si multa quidem didiceris sed illa non habeas ad manum.—In Lucr. ii. 149 and 246 (in promptu manifestumque esse videmus) the phrase rather = in aperto: as often in Cicero, e. g. de Off. i. §§ 61, 95, 105, 126.

ut ita dicam, in conspectu. So vii. 1, 4 cum haec (themata s. proposita) in conspectu quodammodo collocaveram. Cp. viii. 3, 37 quod idem ('ut ita dicam') etiam in iis quae licentius translata erunt proderit.

§ 7. **quae idem significarent**: 'synonyms.' Cp. i. 5, 4 (quoted above on *melius sonantia*): viii. 3, 16.

solitos sc. quosdam. Cp. § 56 audire videor congerentes. See Crit. Notes.

occurreret unum ex pluribus, et, cum essent usi aliquo, si breve intra spatium rursus desideraretur, effugiendae repetitionis gratia sumerent aliud quo idem intellegi posset. Quod cum est puerile et cuiusdam infelicis operae, tum etiam utile parum: turbam tantum modo congregat, ex qua sine discrimine occupet proximum quodque.

8 Nobis autem copia cum iudicio paranda est, vim orandi non circulatoriam volubilitatem spectantibus. Id autem conseque-

occurreret = in mentem veniret: § 13: 3 § 33.

quo idem intellegi posset. Cp. iii. 11, 27 his plura intelleguntur. See Crit. Notes.

cum . . . tum etiam. Cp. cum . . . tum praecipue 3 § 28: and, for cum . . . tum, §§ 60, 65, 68, 84, 101. Bonn. Lex., s. v. *cum* p. 195.

cuiusdam. This use of *quidam* indicates that the word to which it is attached is being employed in some peculiar sense, or else that it comes nearest to the idea in the writer's mind: cp. §§ 76, 81.

infelicis operae: of trouble which one gives oneself unnecessarily (cp. 3 § 10: 7 § 14), with the further idea of unproductiveness, as 2 § 8 nostra potissimum tempora damnamus huius infelicitatis: tr. 'a thankless task.' Cp. Hor. Sat. i. 1, 90 infelix operam perdas: A. P. 34 infelix operis summa. With viii. pr. §§ 27–8 Mayor compares Plato Phaedr. 229d ἄλλων τὰ τοιαῦτα χαρίεντα ἡγοῦμαι λίαν δὲ δεινοῦ καὶ ἐπιπόνου καὶ οὐ πάνυ εὐτυχοῦς ἀνδρός.

congregat. The subject here is indefinite, and must be supplied from the context—'the man who learns by rote.' Quintilian often omits such words as discipulus, orator, declamator, lector: cp. 2 § 24: 7 § 4 and § 25 est alia exercitatio cogitandi totaeque materias vel silentio (dum tamen quasi dicat intra se ipsum) persequendi. So Cic. de Off. i. § 101 omnis autem actio vacare debet temeritate et neglegentia nec vero agere quicquam cuius non possit (sc. is qui agit) causam probabilem reddere: *ib.* § 121 si natura non ferret ut quaedam imitari possit (sc. is qui imitatur): § 134: ii. § 39: iii. § 107: de Amic. § 25 quae non volt: § 72 quoad . . . possit: de Or. ii. § 62 audeat.—There is thus no need for Gemoll's conjecture *congregat actor*.

§ 8. §§ 8–15. The preceding sections (§§ 5–7) form the transition to what he now seeks to prove,—the need for *multa lectio* and *auditio*. 'By reading and hearing the best models we learn to choose appropriate words, to arrange and pronounce them rightly; to employ the figures of speech in their proper places.'—Mayor.

cum iudicio, § 116: 2 § 3. Mayor cites Cic. de Or. iii. § 150 sed in hoc verborum genere propriorum dilectus est habendus quidem atque is aurium quoque iudicio ponderandus est. The phrase gives the antithesis of *sine discrimine* above.

vim orandi: see on § 1 above, vim dicendi: cp. 5 § 6: ii. 16, 9: vi. 2, 2. The words denote 'true oratory' as opposed to the 'fluency of a mountebank' or charlatan. For the absolute use of *orare* (common in the Silver Age) see on § 16.

circulatoriam volubilitatem: ii. 4, 15 circulatoriae vere iactationis est. The *circulator* was a strolling mountebank who amused the crowd by his legerdemain: Sen. de Benef. vi. 11, 2. So of quack philosophers, *Id.* Epist. 29 § 7 circulatores qui philosophiam honestius neglexissent quam vendunt: 40 § 3 sic itaque habe, istam vim dicendi rapidam atque abundantem aptiorem esse circulanti quam agenti in rem magnam ac seriam docentique: 52 § 8 eligamus non eos qui verba magna celeritate praecipitant, et communes locos volvunt et in privato circulantur, sed eos qui vita[m] docent.—For *volubilitas* cp. xi. 3, 52: Cic. de Orat. § 17 est enim et scientia comprehendenda rerum plurimarum, sine qua verborum volubilitas inanis atque inridenda est, et ipsa oratio conformanda non solum electione sed etiam constructione verborum: so linguae volubilitas, pro Planc. § 62 flumen aliis verborum volubilitasque cordi est: pro Flacc. § 48 homo volubilis praecipiti quadam celeritate dicendi. Pliny Ep. v. 20, 4: est plerisque Graecorum ut illi pro copia volubilitas. Juvenal's sermo promptus et Isaeo torrentior (3, 73–4) indicates the same feature.

id, of the idea contained in the previous sentence (parare copiam cum iudicio): 6 § 6: 7 § 4.

mur optima legendo atque audiendo; non enim solum nomina ipsa rerum cognoscemus hac cura, sed quod quoque loco sit aptissimum. Omnibus enim fere verbis praeter pauca, quae sunt parum verecunda, in oratione locus est. Nam scriptores quidem iamborum veterisque comoediae etiam in illis saepe laudantur, sed nobis nostrum opus intueri sat est. Omnia verba, exceptis de quibus dixi, sunt alicubi optima; nam et humilibus interim et vulgaribus est opus, et quae nitidiore in parte videntur

non enim. Herbst cites § 109 and 5 § 8 to show that in this form the negative is either attached to a single word, or is meant to be more emphatic: so Cic. Orat. §§ 47, 101. On the other hand *neque enim* has less emphasis: § 105: 2 § 1: 3 §§ 10, 23: 4 § 1: 6 § 5: 7 §§ 5, 18, 19, 27. For *enim . . . enim . . . nam* he compares 3 § 2 and, in Greek, Xen. Anab. iii. 2, 32: v. 6, 4.

quod quoque. See Crit. Notes.

§ 9. parum verecunda. These expressions are characterised in the same indirect way i. 2, 7 verba ne Alexandrinis quidem permittenda deliciis. Cp. viii. 3, 38 excepto si obscena nudis nominibus enuntientur: *ib.* 2 § 1 obscena vitabimus. Cic. ad Fam. ix. 22.

nam is here slightly elliptical (cp. § 83), introducing a confirmation of the statement contained in the words *praeter pauca quae sunt parum verecunda*: 'I make exceptions, for though even these may be admired in *ἰαμβογράφοι* (Archilochus § 59, Hipponax, &c.), and in the old Comedy, we must look to our own department.' The sentence might have run,—nam, etiamsi scriptores quidem, &c. etiam in illis saepe laudantur, nobis nostrum opus intueri sat est. This seems better than, with Mayor, to press *in oratione*: '*in oratione* I say, for even these may be admired, *&c.*'

scriptores iamborum: § 59 Horace imitated Archilochus in some of his Epodes: these are 'parum verecunda.' Mayor refers also to the Priapeia. The *vetus comoedia* (*antiqua* in § 65) is often associated with *ἰαμβογράφοι*: §§ 59, 65, 96. Hor. Sat. i. 4, 1 sq.: ii. 3, 12.

in illis . . . laudantur. In such expressions *in* with the abl. denotes the range or scope within which the action of the verb takes place. Nägelsb. p. 491. Cic. Qu. fr. ii. 6, 5 Pompeius noster in amicitia P. Lentuli vituperatur. Cp. §§ 54, 63, 64: v. 12, 22 ut ad peiora iuvenes laude ducuntur ita laudari in bonis malent.

nostrum opus: not 'our proper work, the education of an orator' (Hild); but 'what we have to do with here,' our 'department' or 'branch.' It thus = opus dicendi Cic. Brut. § 214, or oratorium *ib.* § 200. In the Silver Age *opus* (like *genus*) is often used to denote a special branch. Herbst cites §§ 31, 35, 64, 69, 70, 72, 74, 93, 96, 123; 2 § 21. Cp. Introd. p. xliv.

intueri: v. 13, 31 dum locum praesentem non totam causam intuentur. Cp. 2 §§ 2, 26: 7 § 16.

exceptis . . . dixi: sc. *iis* (parum verecundis). Cp. § 104 circumcisis quae dixisse ei nocuerat.

humilibus . . . vulgaribus. So xi. 1, 6 humile et cotidianum sermonis genus. *Humilia verba* (*ταπεινὰ ὀνόματα*) are opposed to *grandia, elata verba.* By Cicero *abiectus* is often used to indicate a still lower depth: Brut. § 227 verbis non ille quidem ornatis utebatur, sed tamen non abiectis. Mayor cites De Orat. iii. § 177 non enim sunt alia sermonis, alia contentionis verba, neque ex alio genere ad usum cotidianum, alio ad scenam pompamque sumuntur; sed ea nos cum iacentia sustulimus e medio sicut mollissimam ceram ad nostrum arbitrium formamus et fingimus. Hor. A. P. 229 ne . . . migret in obscuras humili sermone tabernas.

interim for *interdum*, as often in Quintilian, Seneca, and Pliny: cp. § 24: 3 §§ 7, 19, 20, 32, 33 (where we have interim . . interim for modo . . modo): 7 § 31. See Introd. p. li.

nitidiore . . . sordida. There is the same antithesis at viii. 3. 49. Cp. Cic. Brut. § 238 non valde nitens non plane horrida oratio. See note on § 79: and cp. §§ 33, 44, 83, 97, 98, 113, 124. Sulp. Vict. inst. or. 15 in Halm rhet. lat. p. 321, 3 adhibendus est nitor . . . ut scilicet verba non sordida et vulgaria et de trivio, quod dicitur, sumpta sint, sed electa de libris et hausta de liquido fonte doctrinae.—

10 sordida, ubi res poscit, proprie dicuntur. Haec ut sciamus atque eorum non significationem modo, sed formas etiam mensurasque norimus, ut ubicumque erunt posita conveniant, nisi multa lectione atque auditione adsequi nullo modo possumus, cum omnem sermonem auribus primum accipiamus. Propter quod infantes a mutis nutricibus iussu regum in solitudine educati, etiamsi verba quaedam emisisse traduntur, tamen loquendi
11 facultate caruerunt. Sunt autem alia huius naturae, ut idem

For *sordida* cp. Sen. Ep. 100 (of Fabianus) nihil invenies sordidum . . . verba . . . splendida . . . quamvis sumantur e medio. Quint. ii. 5, 10: viii. 2, 1.

proprie: v. on § 6 propria. Cp. 5 § 4 verba poetica libertate audaciora non praesumunt eadem proprie dicendi facultatem: viii. 2, 2 non mediocriter errare quidam solent qui omnia quae sunt in usu, etiam si causae necessitas postulet, reformidant.

§ 10. **non . . . modo, sed . . . etiam**: see on § 6. Herbst notes that Quint. usually separates these words by others, as here: cp. § 55 non forum modo, verum ipsam etiam urbem: 2 § 23 non causarum modo inter ipsas condicio, sed in singulis etiam causis partium. On the other hand we have 3 § 15 non exercitatio modo . . . sed etiam ratio: 7 § 19 non in prosa modo, sed etiam in carmine.

formas. The *forma* of a word, in the widest sense, must mean its *shape* as determined by the syllables and letters of which it consists: cp. viii. 3, 16, where he notes the importance of this in regard to sound. But the reference here is more particularly to the grammatical forms of inflection, i. e. accidence, τὰς πτώσεις τῶν ὀνομάτων καὶ τὰς ἐγκλίσεις τῶν ῥημάτων (Dion. Hal. Comp. Verbor. 25, p. 402 Schäfer). See i. 6, 15 sq. Mayor refers to the grammatical discussions in Cic. Orat. §§ 152–161. Quint. i. 4 esp. §§ 22–29: 5–7.

mensuras: the 'quantities' of single syllables, i. e. prosody. Cic. Or. § 159: §§ 162–236: Quint. i. 10 'de musice.' Latin concrete plurals often correspond to our abstract names of sciences, e. g. *numeri* 'arithmetic,' *tempora* 'chronology.' Nägelsbach 12 § 2, p. 71.

ut ubicumque. For *ut* (L) most MSS. (G H S) give *at*. Krüger records a conj. by Rowecki, who proposes to read *utque*, so as to make both *ut sciamus* and *ut conveniant* depend upon *adsequi*. But this seems unnecessary.

auditione. Then, as now, *auditio* would be specially valuable in regard to prosody (mensurae). The next clause gives the reason for putting it alongside of *lectio*, and also serves to introduce the reference which follows.

propter quod (= δι' ὅ), often in Quint. where Cicero would have used *quam ob rem*. Cp. § 66: 5 § 23: 7 § 6: *propter quae* (= δι' ἃ) § 61: 3 § 30: ii. 13, 14: xii. 1, 39. At § 28 and 3 § 6 we have *praeter id quod* for *praeterquam quod*.

infantes . . . caruerunt. In spite of the vagueness of *regum* and *a mutis nutricibus*, the reference is obviously to the story told by Herodotus (ii. 2), which Quint. may only have remembered indistinctly. Psammetichus, king of Egypt, wishing to discover if there were any people older than the Egyptians, gave two infants into the charge of a shepherd, who was to keep them out of reach of all human sounds and bring them up on the milk of goats. After two years they greeted the shepherd with the cry βεκός, which on inquiry turned out to be the Phrygian for bread. On the strength of this experiment the sapient king allowed that the Phrygians were more ancient than the Egyptians. Claudian, in Eutrop. ii. 252–4 nec rex Aegyptius ultra Restitit, humani postquam puer uberis expers In Phrygiam primum laxavit murmura vocem. A similar story is told of James IV of Scotland, with the difference that in his case Hebrew instead of Phrygian resulted from the experiment.—By *mutis nutr.* Quint. probably means the goats of Psammetichus; *mutus* having its proper sense, 'uttering inarticulate sounds': so mutae pecudes Lucr. v. 1059: animalia muta Iuv. viii. 56: mutum ac turpe pecus Hor. Sat. i. 3, 100.

verba emisisse: Lucr. v. 1087–8 ergo si varii sensus animalia cogunt Muta tamen cum sint, varias emittere voces, &c.

caruerunt is obviously the right reading, not *caruerint* (Hild), which would

pluribus vocibus declarent, ita ut nihil significationis, quo potius utaris, intersit, ut 'ensis' et 'gladius'; alia vero, etiamsi propria rerum aliquarum sint nomina, τροπικῶς quasi tamen ad eundem intellectum feruntur, ut 'ferrum' et 'mucro'. Nam per abusionem 12

introduce too great an element of uncertainty into the narrative: caruerunt propter(ea) quod sermonem auribus *non* acceperunt. Even though Quint. may have been sceptical about the story its 'moral' agreed entirely with his own conclusions.—Note *etiamsi . . traduntur, etiamsi . . . sint* § 11 below.

§ 11. alia, sc. verba. See Crit. Notes.

vocibus: 'sounds,'—words in regard to their sound and form, while *verba* are words in regard to their meaning. The distinction is given Cic. Or. § 162 rerum verborumque iudicium prudentiae est, vocum autem et numerorum aures sunt iudices: de Or. iii. § 196 itaque non solum verbis arte positis moventur omnes, verum etiam numeris ac vocibus (of musical sounds). Hor. Sat. i. 3, 103 donec verba quibus voces sensusque notarent, Nominaque invenere—where *verba* are the articulate words by which men gave form and meaning to the primitive inarticulate sounds (*voces*).

significationis, for the more usual *ad significationem*, 'in point of meaning': vii. 2, 20 nihil interest actionum: ix. 4, 44 plurimum refert compositionis. So Plin. Ep. ix. 13 § 25 verane haec adfirmare non ausim: interest tamen exempli ut vera videantur. Cicero has in ad Fam. iv. 10, 5 multum interesse rei familiaris tuae te quam primum venire: and interesse reipublicae occurs (as a sort of personal genitive) in Cicero, Caesar, and Livy. But with such a word as that in the text Cicero would have used ad c. acc.: ad Fam. v. 12, 1 equidem ad nostram laudem non multum video interesse, sed ad properationem meam quiddam interest non te exspectare dum ad locum venias.

quo, sc. verbo.

ensis is the poetic word for *gladius*, though in Quint.'s time the difference between prose usage and poetical in regard to such words had begun to disappear. Mayor (following Gesner) notes that 'ensis' occurs over sixty times in Vergil, 'gladius' only five times.

τροπικῶς, by a 'turn' or change of application. On metaphor see viii. 2, 6 sq.: Cic. de Orat. iii. § 155: Or. §§ 81, 82 sq. The meaning is that while some words are naturally synonymous, others *become* synonyms (ad eundem intellectum feruntur) when used figuratively, though in their literal sense they have each a distinct application (propria rerum aliquarum sint nomina). In the one case there are several words with the same meaning: in the other the original meaning is different (e. g. ferrum, mucro), but the words come to be used synonymously.—For the position of *quasi*, after τροπικῶς, cp. Sall. Iug. 48 § 3: and see Crit. Notes.

ad eundem intellectum, viii. 3, 39: feruntur 3 § 6: lit. 'pass into the same meaning.'

ferrum, mucro, viii. 6, 20 (of synecdoche) nam prosa ut 'mucronem' pro gladio et 'tectum' pro domo recipiet, ita non 'puppem' pro navi nec 'abietem' pro tabellis, et rursus ut pro gladio 'ferrum' ita non pro equo 'quadripedem.'—Mayor compares the use of 'iron' and 'steel' for 'sword' in Shakespeare.

§ 12. Nam is again elliptical, as in § 9. It introduces here a proof of what has just been said in the shape of a reference to something still more striking: 'and we may go even further, for,' &c. It may be translated 'and indeed,' or 'nay more,' or 'likewise.' Cp. §§ 23, 83: and with *quidem* § 50. The ellipse may be supplied by the words 'neque id mirum': 'and no wonder, for.'

per abusionem: by the figure called 'catachresis,'—the use of a word of kindred signification for the proper word: Com. ad Herenn. 10 § 45 abusio est quae verbo simili et propinquo pro certo et proprio abutitur. Cp. viii. 2, 5 abusio, quae καταχρῆσις dicitur, necessaria: ib. 6 § 34 καταχρήσεις, quam recte dicimus abusionem, quae non habentibus nomen suum accommodat, quod in proximo est, sic: equum divina Palladis arte Aedificant: iii. 3, 9: ix. 2, 35. Cic. de Orat. iii. § 169: Or. § 94. Quint. states the difference between *abusio* and *translatio* viii. 6 § 35: discernendumque est *ab* hoc totum translationis genus, quod abusio est ubi nomen deficit, translatio ubi aliud fuit: i. e. *abusio* is used when a thing has not a name, and the name of something similar is given to it, *translatio* when one name is used instead of another. Mayor cites Serv. Georg. iii.

sicarios etiam omnes vocamus qui caedem telo quocumque commiserunt. Alia circuitu verborum plurium ostendimus, quale est 'et pressi copia lactis.' Plurima vero mutatione figuramus: scio 'non ignoro' et 'non me fugit' et 'non me praeterit' et 'quis nescit?' et 'nemini dubium est'. Sed etiam ex proximo mutuari licet. Nam et 'intellego' et 'sentio' et 'video' saepe idem valent quod 'scio'. Quorum nobis uber-

533 donaria proprie loca sunt in quibus dona reponuntur deorum, abusive templa. Cp. Quint. viii. 6, 35 poetae solent abusive etiam in his rebus quibus nomina sua sunt vicinis potius uti.

sicarios. The *sica* among the Romans specially denoted the assassin's poniard: Cic. de Off. iii. § 36: de Nat. Deor. iii. § 74: pro Rosc. Amer. § 103. Hor. Sat. i. 4, 4.

quocumque. Even before Quint.'s time *quicumque* had acquired the force of an indefinite pronoun (quivis or quilibet): Cic. Cat. 2, 5 quae sanare poterunt, quacumque ratione (potero) sanabo. Cp. § 105, 7 § 2: i. 10, 35: ii. 21, 1: and frequently in Tacitus, Suetonius, and Juvenal (e. g. x. 359). Mayor cites among other passages from Martial viii. 48, 5 non quicumque capit saturatas murice vestes.

circuitu verborum plurium, i.e. periphrasis. viii. 6, 59 pluribus autem verbis cum id quod uno aut paucioribus certe dici potest explicatur περίφρασιν vocant, circuitum quendam eloquendi: *ib.* § 61 cum in vitium incidit περισσολογία dicitur. Cp. xii. 10, 16: 41: viii. pr. § 24: 2 § 17.

ostendimus = declaramus, significamus, as § 14.

et pressi copia lactis: Verg. Ecl. 1, 81.

plurima, 'very many,' not 'most': a common usage in Quint. Cp. §§ 22, 27, 40, 49, 58, 60, 65, 81, 95, 107, 109, 117, 128: 2 §§ 6, 14, 24: 6 § 1: 7 § 17.

mutatione figuramus. For this use of *figurare* (σχηματίζειν) cp. ix. 1, 9 tam enim translatis verbis quam propriis figuratur oratio: here however *plurima* is a cognate accus.,—lit. 'we very often use a figure in substituting one form of expression for another.' The verb is found in this sense also in Seneca and Pliny. See Crit. Notes.—*Figurae* is Quint.'s favourite word for rendering σχήματα. He uses it in more than a hundred places (i. 8, 16 schemata utraque, id est figuras, quaeque λέξεων quaeque διανοίας vocantur): and it is to this use of the word by him and by the later rhetoricians that we owe the modern term 'figure.' Cicero has no fixed equivalent for σχήματα: he uses *formae, conformationes, lumina, gestus, figurae*,—often with the Greek word added; e. g. Brut. § 69 sententiarum orationisque formis quae vocant σχήματα: cp. Or. § 83, and de Opt. Gen. § 14 (where *figuris* is accompanied by *tanquam*). Quint. defines *figura* ix. 1, 4 as 'conformatio quaedam orationis remota a communi et primum se offerente ratione': *ib.* § 14 arte aliqua novata forma dicendi. The idea of a divergence from what is usual and ordinary is always prominent in his treatment of *figurae*: ii. 13, 11 mutant enim aliquid a recto atque hanc prae se virtutem ferunt quod a consuetudine vulgari recesserunt: ix. 1, 11 in sensu vel sermone aliqua a vulgari et simplici specie cum ratione mutatio.—That this idea is not involved in the original meaning of σχήματα, but was extended to them from the τρόποι (a name which indicates changes or 'turns of expression'), is shown by Cauneret pp. 176–180.

§ 13. ex proximo mutuari: i. e. borrow a word that is cognate in meaning, instead of using such negative inversions as the preceding.—Intellego, sentio, video, scio, are cognate words,—'next door' (in proximo) to each other.—For the substantival use (in Cicero and Livy) of neuter adjectives in acc. and abl., with prepositions, in expressions denoting place and the like, see Nägelsbach § 21 pp. 102–109. Exx. are ex integro (§ 20), in aperto, ex propinquo, in immensum, de alieno, ad extremum, in praecipiti, in praesenti, in melius, e contrario (§ 19).

idem valent = ταὐτὸ or ἴσον δύνανται, as often in Cicero and elsewhere in Quintilian.

ubertatem ac divitias: hendiadys, 'a rich store.' For the use of two synonymous nouns in Latin instead of a noun and an adjective, see Nägelsbach, § 73 pp. 280–281. Exx. are Cic. de Or. i. § 300 absolutionem perfectionemque (= summa

tatem ac divitias dabit lectio, ut non solum quo modo occurrent, sed etiam quo modo oportet utamur. Non semper enim haec 14
inter se idem faciunt, nec sicut de intellectu animi recte dixerim
'video', ita de visu oculorum 'intellego', nec ut 'mucro' gladium,
sic mucronem 'gladius' ostendit. Sed ut copia verborum sic 15
paratur, ita non verborum tantum gratia legendum vel audiendum est. Nam omnium, quaecumque docemus, hoc sunt exempla potentiora etiam ipsis quae traduntur artibus (cum eo qui discit perductus est, ut intellegere ea sine demonstrante et sequi iam suis viribus possit), quia quae doctor praecepit orator ostendit.

perfectio, which never occurs): de Off. ii. 5, 16 conspiratione hominum atque consensu. For this metaphorical use of *divitiae* cp. de Orat. i. § 161 in oratione Crassi divitias atque ornamenta eius ingenii per quaedam involucra atque integumenta perspexi.

occurrent: § 7 and frequently elsewhere in this sense.

§ 14. non semper enim, etc., 'they do not always coincide in meaning,' are not always identical and interchangeable. Cf. ix. 3, 47 nec verba modo sed sensus quoque idem facientes acervantur: where *facere* = *efficere*, the words being spoken of as if they were agents in producing the meaning. *Inter se* (ἀλλήλους) = 'reciprocally,' 'mutually': cp. ix. 3, 31: *ib.* § 49.

intellego: repeat *recte dixerim*. For the ellipse Herbst compares v. 11, 26: viii. 6, 20: xii. 11, 27.

mucro: for instance in 5 § 16 *gladius* could not be substituted for *mucro* without the point being lost. Cp. viii. 6, 20: vi. 4, 4: ix. 4, 30.

ostendit = indicat, significat. Cp. § 12.

§ 15. ut . . . ita: v. on *sicut* . . . *ita* § 1.

alio, multa lectione atque auditione § 10. In reading and hearing we are not to aim merely at increasing our stock of words: many other things may be learned by the same practical method. Cp. 2 § 1.

hoc = idcirco, ideo, corresponding to *quia* below. Cp. § 34 hoc potentiora quod: § 129 eo perniciosissima quod: v. 11, 37. See Crit. Notes.

etiam ipsis: § 24. Herbst cites also Hor. Sat. i. 3, 39 Turpia decipiunt caecum vitia aut etiam ipsa haec delectant. Cicero uses *etiam ipse* (with rather more emphasis than *ipse quoque*) de Nat. Deor. ii. § 46: Rab. Post. § 33: pro Planc. § 73: pro Mil. § 21—Nägelsbach p. 367.

quae traduntur artibus. *Artes* is here used, as often in the plural, for the rules or collections of rules taught in schools. So ii. 5, 14 hoc diligentiae genus ausim dicere plus collaturum discentibus quam omnes omnium artes. Pr. § 26 nihil praecepta atque artes valere nisi adiuvante natura: cp. § 47 below litium et consiliorum artes: § 49 qui de artibus scripserunt. This use is derived from that in which *ars* stands generally for 'system' or 'theory': ii. 14, 5 ars erit quae disciplina percipi debet (cp. Cic. de Or. ii. § 30 ars earum rerum est quae sciuntur): and below 7 § 12 hic usus ita proderit si ea de qua locuti sumus ars antecesserit. Elsewhere in Quint. it is frequently used for a technical treatise: ii. 13, 1 a plerisque scriptoribus artium; 15 § 4 si re vera ars quae circumfertur eius (Isocratis) est: cp. Inv. 7, 177 artem scindes Theodori. This last use is found also in Cicero: Brutus § 46 ait Aristoteles . . . artem et praecepta Siculos Coracem et Tisiam conscripsisse: de Fin. iii. § 4 ipsae rhetorum artes: iv. § 5 non solum praecepta in artibus sed etiam exempla in orationibus bene dicendi reliquerunt: *ib.* § 7 quamquam scripsit artem rhetoricam Cleanthes: de Invent. i. § 8: ii. § 7.—*Traduntur* = docentur, just as accipere = discere: cf. i. 3, 3 quae tradentur non difficulter accipiet: ii. 9, 3: iii. 6, 59.

sine demonstrante: 'without a guide' or teacher. For this use of the participle, cp. i. 2, 12 lectio quoque non omnis nec semper praeeunte vel interpretante eget.

iam heightens the contrast between the two stages—pupilage and independent study. There is therefore no need for Hild's conjecture *viam*.

ostendit 'gives a practical demonstration of.' We are not merely to learn the rules (artes) from the *doctor*, but to ob-

16 Alia vero audientes, alia legentes magis adiuvant. Excitat qui dicit spiritu ipso, nec imagine et ambitu rerum, sed rebus incendit. Vivunt omnia enim et moventur, excipimusque nova illa velut nascentia cum favore ac sollicitudine. Nec fortuna modo iudicii, sed etiam ipsorum qui orant periculo adficimur.
17 Praeter haec vox, actio decora, accommodata, ut quisque locus

serve how they are applied by the best writers and speakers.

§ 16. **alia** does not refer to some particular kinds of speeches, as Watson translates. Literally, it is 'some things do more good when one hears them, others when one reads them': but *alia* and *adiuvant* run into each other, as it were, and the meaning is 'some benefits are derived from hearing, others from reading,' i.e. they have each their special points. In the passive it would stand 'aliter audientes adiuvantur aliter legentes.'

spiritu ipso: the 'living breath' (vivunt omnia et moventur), as opposed to the dead letter: the sound of the voice (viva vox) instead of the 'cold medium of written symbols' (Frieze). ii. 2, 8 viva illa, ut dicitur, vox alit plenius (sc. quam exempla). Plin. Ep. ii. 3, 9 multo magis, ut vulgo dicitur, viva vox adficit. nam liceat acriora sint quae legas, altius tamen in animo sedent quae pronuntiatio vultus habitus gestus etiam dicentis adfigit. Cic. Orat. § 130 carent libri spiritu illo propter quem maiora eadem illa cum aguntur quam cum leguntur videri solent, where Sandys quotes Isocr. Phil. § 26. So Dion. Hal. de Dem. 54 (p. 112 R) of the speeches of Demosthenes when ill delivered, τὸ κάλλιστον αὐτῆς (sc. τῆς λέξεως) ἀπολεῖται, τὸ πνεῦμα, καὶ οὐδὲν διοίσει σώματος καλοῦ μὲν ἀκινήτου δὲ καὶ νεκροῦ.

ambitu rerum. This phrase has been variously explained. Wolff thought that it was equivalent so 'rerum circumscriptio quam prima lineamenta ducentes faciunt pictores'; and following him many render by 'bare outline,' 'rough draft or sketch,' 'outline drawing,' without however citing any apposite parallel. Others say it = 'ambitiosa rerum expositione': cp. iv. 1, 18 hic ambitus . . . pronuntiandi faciendique iniuste: xii. 10, 3 proprio quodam intellegendi ambitu ('affectation of superior judgment'): Declam. IV, sub fin., novo mihi inauditoque opus est ambitu rerum: ib. I pr. si iuvenis innocentissimus iudices uti vellet ambitu tristissimae calamitatis. Schöll sees no difficulty if the phrase is taken in the same sense as 'ambitus parietis,' 'ambitus aedificiorum.' If *ambitus* is not a gloss, may the meaning not be that the speaker goes straight to the heart of his subject instead of 'beating about the bush,' like the more leisurely writer? See Crit. Notes.

vivunt omnia enim: 'all is life and movement.' For the position of *enim* cp. non semper enim § 14. In Lucr. *enim* often comes third in the sentence, and even later. Mayor cites Cic. ad Att. xiv. 6 § 1 odiosa illa enim fuerant: Hor. Sat. ii. 7, 105.

nova illa velut nascentia: the 'new births' of his imagination—of the *spoken* word which has more of the impromptu element about it than the written. 3 § 7 omnia enim nostra dum nascuntur placent. For this use of *ille* cp. § 17 ille laudantium clamor: § 47: 3 § 6 calor quoque ille cogitationis: 3 §§ 18, 22, 31: 5 §§ 4, 12: ii. 10, 7 tremor ille inanis.

fortuna iudicii: Cic. Or. § 98 ancipites dicendi incertosque casus: de Orat. i. § 120 dicendi difficultatem variosque eventus orationis: pro Marcello § 15 incertus exitus et anceps fortuna belli. This is of the issue of the trial in itself: *ipsorum qui orant periculo* is used of the issue as it affects the advocate, who will have all the credit or discredit of success or failure. For the strain which this involved cp. Plin. Ep. iv. 19 § 3.—For the absolute use of *orare* cp. § 76: 5 § 6. Plin. Ep. vii. 9, 7 studium orandi: cp. Tac. Hist. i. 90. Tac. Dial. § 6 illa secretiora et tantum ipsis orantibus nota maiora sunt.

§ 17. **vox, actio . . . pronuntiandi ratio**. Here *actio* takes the place of *gestus* in 7 § 9, with the same meaning (the management of the person in speaking): adhibita vocis pronuntiationis gestus observatione. In a wider sense (§ 19) it is used of 'delivery' generally (ὑπόκρισις), occurring more commonly in this sense in previous writers than *pronuntiatio*, which Quin-

postulabit, pronuntiandi (vel potentissima in dicendo) ratio et, ut semel dicam, pariter omnia docent. In lectione certius iudicium, quod audienti frequenter aut suus cuique favor aut ille laudantium clamor extorquet. Pudet enim dissentire, et velut 18

tilian gives as an alternative term in iii. 3, 1 : cp. xi. 3, 1 pronuntiatio a plerisque actio dicitur, sed prius nomen a voce, sequens a gestu videtur accipere. Namque actionem Cicero alias (de Or. iii. § 222) quasi sermonem, alias (Or. § 55) eloquentiam quandam corporis dicit. Idem tamen duas eius partes facit quae sunt eaedem pronuntiationis, vocem atque motum: quapropter utraque appellatione indifferenter uti licet. In xi. 3, 14 he goes on to divide *actio* into *vox* and *gestus*: cp. Dion. Hal. de Dem. 53, where ὑπόκρισις is divided into τὰ πάθη τὰ τῆς φωνῆς and τὰ σχήματα τοῦ σώματος: Cic. Brut. §§ 141, 239.—*Pronuntiandi . . . ratio.* As voice and gesture (together making up *actio* or *pronuntiatio* in the wide sense) have now been mentioned, it is tempting to take this third item in the narrower meaning of 'articulation,' in which it occurs 7 § 22 tardior pronuntiatio : cp. dilucida pronuntiatio xi. 3, 33 : citata . . . pressa ib. § 111. But the prominence given to it (see on *vel potentissima* below) seems to make it necessary to understand *pronunt. ratio* in the widest sense of *pronuntiatio* (as probably § 119), including voice, gesture, and other kindred elements; cp. ad Herenn. § 3 pronuntiatio est vocis vultus gestus moderatio cum venustate : Cic. de Inv. § 7 pronuntiatio est vocis et corporis moderatio. For *accommodata ut* see Crit. Notes.

vel potentissima: § 15 potentiora. For the supreme importance of 'delivery' cp. the well-known story of Demosthenes xi. 3, 6 Demosth. quid esset in toto dicendi opere primum interrogatus, pronuntiationi palmam dedit eidemque secundum ac tertium locum, donec ab eo quaeri desineret, ut eam videri posset non praecipuam sed solam iudicasse. Cp. Cic. Brut. § 142 : de Or. iii. § 213 : Or. § 56. Cicero's use of *actio* for *pronuntiatio* in these passages is probably the origin of the misunderstanding of this anecdote that shows itself, e. g. in Bacon's Essay 'Of Boldnesse.' *Actio* is far wider than our English word : for its scope and importance cp. de Orat. i. § 18 (Actio) quae motu corporis, quae gestu, quae voltu, quae vocis conformatione ac varietate moderanda est : quae sola per se ipsa quanta sit, &c.

semel: 'once for all' 3 § 22, and often; Cic. de Off. iii. § 62 ut sibi . . . semel indicaretur.

frequenter, as often in this sense in Quint. The lexx. give no example from Cicero, but cp. de Nat. Deor. i. 21, 59 Zenonem cum Athenis essem audiebam frequenter : de Fin. i. 5, 16 eos cum Attico nostro frequenter audivi : ii. 4, 12 hoc frequenter dici solet a vobis : v. 3, 8 qui fratrem eius Aristum frequenter audieris : Tusc. Disp. ii. 3, 9 Philo quem nos frequenter audivimus : Or. § 221 non modo non frequenter verum etiam raro (Wilkins on de Or. ii. § 155, 2nd ed.). Cp. Sandys' note on Or. § 81, where Dr. Reid adds 'This sense is by no means as uncommon as it is usually thought to be. There are a good many exx. in the Letters.' So Plin. Ep. i. 1, 1 : ix. 23, 1.

suus cuique favor: 'one's preference for a particular speaker.' Instead of the dat., we have 'est naturalis favor pro laborantibus' iv. 1, 9 : Tacitus uses *in* and *erga* c. acc. (Hist. i. 53 : Germ. 33.)

ille laudantium clamor. *Ille* again (§ 16) to denote something notorious : *lucivos*. Ancient audiences were highly appreciative : Isocrates (Panath. § 2) speaks of the antitheses, the symmetrical clauses, and other figures which lend brilliancy to oratorical displays, compelling the listeners to give clamorous applause (ἐπισημαίνεσθαι καὶ θορυβεῖν). Cp. xi. 3, 126 conveniet etiam ambulatio quaedam propter immodicas laudationum moras : § 131 : and see on § 18 below. The references in Cicero are numerous : Brut. §§ 164, 326 : de Or. i. § 152 haec sunt quae clamores et admirationes in bonis oratoribus efficiunt : ad Att. i. 14, 4 Quid multa? clamores : Or. §§ 214, 168. Tac. Dial. 39 oratori autem clamore plausuque opus est et velut quodam theatro, with which Andresen compares Brut. § 191 poema enim reconditum paucorum approbationem, oratio popularis assensum vulgi debet movere. Plin. Ep. ii. 10, 7 : iv. 5, 1 : ix. 13, 18.

extorquet : iv. 5, 6 cognoscenti iudicium conamur auferre. For the figure Mayor cps. de Orat. ii. § 74 numquam

tacita quadam verecundia inhibemur plus nobis credere, cum interim et vitiosa pluribus placent, et a conrogatis laudantur
19 etiam quae non placent. Sed e contrario quoque accidit ut optime dictis gratiam prava iudicia non referant. Lectio libera

sententias de manibus iudicum vi quadam orationis extorsimus.

§ 18. **pudet dissentire**: of Cicero § 111 in omnibus quae dicit tanta auctoritas inest ut dissentire pudeat.

velut tacita quadam verecundia. *Tacitus* is used frequently of 'unexpressed' thought or feeling: Cic. pro Balb. § 2 opinio tacita vestrorum animorum: Cluent. § 63 tacita vestra expectatio. Cp. Or. § 203 (versum) modum notat ars, sed aures ipsae tacito eum sensu sine arte definiunt, where Sandys renders 'by an unconscious intuition': de Or. iii. § 195 magna quaedam est vis incredibilisque naturae; omnes enim tacito quodam sensu sine ulla arte aut ratione quae sint in artibus ac rationibus recta ac prava diiudicant. On these passages Nägelsbach relies to prove that *tacitus sensus* (not insciens, insciens, nescius, imprudens, &c.) is the right equivalent for 'the unconscious'—'das Gefühl, das durch die Sprache nicht zum Ausdruck, mithin nicht zum Bewusstsein gekommen ist, also gleichsam stillschweigend in der Seele ruht.' The correct Latin for Hartmann's 'philosophy of the unconscious' is therefore 'Hartmanni quae est de tacito sensu (hominum) philosophia.' In proof of this the passage in the text is cited (p. 312) and translated 'durch unbewusste Scheu,' 'owing to a sort of unconscious shyness': cp. vi. 3, 17 urbanitas qua quidem significari video sumptam ex conversatione doctorum tacitam eruditionem, 'unconsciously acquired': xi. 2, 17 cum in loca aliqua post tempus reversi sumus quae in his fecerimus reminiscimur personaeque subeunt, nonnunquam tacitae quoque cogitationes in mentem revertuntur, 'unausgesprochene, im Bewusstsein zurückgedrängte, unbewusst gewordene Gedanken.'

inhibemur ... credere. Cic. pro Rab. Post. § 24 cum stultitia sua impeditus sit, quoquo modo possit se expedire. In classical Latin the infinitive is common enough after such verbs in the passive, and an object clause is often met with after *prohibere* even in the active: after *impedire* Cicero uses the infinitive only when there is a neuter subject: e. g. de Or. i. § 163 me impedit pudor haec exquirere: de Off. ii. 2, 8: de Nat. Deor. i. § 87.—For Quintilian's preference for the infin. cp. § 72 meruit credi: § 96 legi dignus: § 97 esse docti affectant: 2 § 7 contentum esse id consequi: 5 § 5 qui vertere orationes Latinas vetant. See Introd. pp. lv, lvi.

eum interim: with indic. as § 111 below. This is the more common construction in Quintilian: Roby, 1733. Cp. i. 12, 3: ii. 12, 2: xii. 10, 67. So *cum interea*: Cic. Cluent. § 82. The subj. occurs iv. 2, 57. Bonnell-Meister strangely say it = quin etiam here and § 111. Translate 'though all the time' the taste of the majority is wrong, while the claqueurs will applaud anything. Cp. Crit. Notes.

vitiosa pluribus placent: i. 6, 44 unde enim tantum boni ut pluribus quae recta sunt placeant.

a conrogatis. The reference is to the *claqueurs* who were often brought together for a fee to applaud the speakers in the courts: iv. 2, 37 ad clamorem dispositae vel etiam forte circumfusae multitudinis compositi: Plin. Ep. ii. 14, 4 sequuntur auditores actoribus similes, conducti et redempti: manceps convenitur: in media basilica tam palam sportulae quam in triclinio dantur ... heri duo nomenclatores mei ... ternis denariis ad laudandum trahebantur. tanti constat ut sis disertissimus. hoc pretio quamlibet numerosa subsellia implentur, hoc ingens corona colligitur, hoc infiniti clamores commoventur, cum *μισόχορος* dedit signum. opus est enim signo apud non intellegentes, ne audientes quidem: nam plerique non audiunt, nec ulli magis laudant.... scito eum pessime dicere qui laudabitur maxime. primus hunc audiendi morem induxit Largus Licinus, hactenus tamen ut auditores corrogaret: ita certe ex Quintiliano, praeceptore meo, audisse memini. Cp. Iuv. vii. 44 with Mayor's note.

§ 19. **gratiam ... non referant**: 'a depraved taste will fail to give proper recognition to what is more than well spoken.' For *prava iud.* cp. § 125 severiora iudicia: so ii. 5, 10 iudiciorum pravitate: and § 72 below. **e contrario**: see on *ex proximo* § 16, and cp. Crit. Notes.

est nec actionis impetu transcurrit, sed repetere saepius licet, sive dubites sive memoriae penitus adfigere velis. Repetamus autem et tractemus et, ut cibos mansos ac prope liquefactos demittimus, quo facilius digerantur, ita lectio non cruda, sed multa iteratione mollita et velut confecta memoriae imitationique tradatur.

Ac diu non nisi optimus quisque et qui credentem sibi minime 20 fallat legendus est, sed diligenter ac paene ad scribendi sollicitudinem; nec per partes modo scrutanda omnia, sed perlectus

nec actionis impetu transcurrit: 'does not hurry past us with the rapid swoop of oral delivery.' For the active use see 5 § 8 non enim scripta lectione secura transcurrimus sed tractamus singula, which gives the same antithesis as there is between this sentence and the next. For the abl. cp. *diversitate* 5 § 10. See Crit. Notes.

sive . . . sive: the subj. of the 2nd person represents the French *on* or Germ. *man* with the 3rd person. Cp. ix. 2, 69 ideoque a quibusdam tota res repudiatur, sive intellegatur sive non intellegatur.

repetamus et tractemus: subj. of command 'we must go back on what we have read and revise (think over) it thoroughly.' Cp. the antithesis in 5 § 8 quoted above. Cic. Or. § 118 habeat omnes philosophiae notos ac tractatos locos. See Crit. Notes.

cibos. Note the parallelism between *mansos, liquefactos*, and *demittimus* on the one hand, and *mollita, confecta, tradatur* on the other.—For *mansos* cp. de Or. ii. § 162: qui omnes tenuissimas particulas atque omnia minima mansa ut nutrices infantibus pueris in os inserant. The word *mandere* (Eng. mange, manger) means originally 'moisten,' from root mand-, cp. mad-, madeo. Quint. xi. 2, 41 taedium illud et scripta et lecta saepius revolvendi et quasi eundem cibum remandendi.

digerantur, late Latin for *concoquantur*, xi. 2, 35 digestum cibum. Introd. p. l.

lectio = 'what we read.'

mollita. Herbst and Mayor cite Ov. Met. i. 228 atque ita semineces partim ferventibus artus Mollit aquis; and for *confecta* ('chewed,' 'masticated') Columella vi. 2 § 14 (of oxen) multi cibi edaces verum in eo conficiendo lenti: nam hi melius concoquunt . . . qui ex commodo quam qui festinanter mandunt: Pliny, N. H. xi. § 160 (of the teeth) qui digerunt cibum (the incisors) lati et acuti, qui conficiunt (the grinders) duplices. Cp. Cic. N. D. ii. § 134: Livy ii. 32, 10. Elsewhere it is used of the action of the stomach on food: Cic. N. D. ii. § 137: Pliny N. H. xi. § 180: viii. § 72.

memoriae imitationique, 'to the memory for (subsequent) imitation.'

§ 20. **non nisi** is here practically an adverb (tantum), modifying only one term of the proposition instead of, as in Ciceronian Latin, belonging to different clauses, or at least different parts of the same clause. In the latter case it is almost always separated, the *non* preceding or following the *nisi*: 3 § 30 nisi in solitudine reperire non possumus: 5 § 5: 7 § 1. For the text cp. 3 § 29 non nisi refecti, and Ovid, Tr. iii. 12, 36.

fallat, i. e. as a model of style. For the construction cp. tenuia et quae minimum ab usu cotidiano recedant: §§ 78, 118, 119.

sed does not bear an adversative meaning, but is equivalent to *et quidem, immo vero*, 'nay more.' See Mayor on Iuv. iv. 27 and v. 147. Holden on de Off. i. § 33 quotes ad Att. v. 21 § 6 Q. Volusium, certum hominem, sed mirifice etiam abstinentem, misi in Cyprum: ad Fam. xiii. § 64 apud ipsum praeclarissime posueris sed mihi etiam gratissimum feceris.

ad (i. e. usque ad) **scribendi sollicitudinem**, i. e. as thoroughly and as slowly. Cic. pro Mil. § 80 prope ad immortalitatis et religionem et memoriam consecrantur: 'bis zur Verehrung der Unsterblichkeit' (Hand), i.e. 'so much venerated as almost to obtain the religious worship and commemoration proper to an immortal state of being' (Purton). For *scrib. soll.* (of the careful deliberation one gives to writing) cp. scribentium curam 3 § 20: Plin. Ep. ii. 5 § 2 his tu rogo intentionem scribentis accommodes.

liber utique ex integro resumendus, praecipueque oratio, cuius
21 virtutes frequenter ex industria quoque occultantur. Saepe
enim praeparat, dissimulat, insidiatur orator, eaque in prima
parte actionis dicit quae sunt in summa profutura. Itaque suo
loco minus placent, adhuc nobis quare dicta sint ignorantibus;
22 ideoque erunt cognitis omnibus repetenda. Illud vero utilissi-
mum, nosse eas causas quarum orationes in manus sumpserimus,
et, quotiens continget, utrimque habitas legere actiones: ut
Demosthenis et Aeschinis inter se contrarias, et Servi Sulpici
atque Messallae, quorum alter pro Aufidia, contra dixit alter,
23 et Pollionis et Cassi reo Asprenate aliasque plurimas. Quin

utique, 'by all means.' In § 57 we have nec utique=nullo modo: without the negative it=omni modo, 'anyhow,' 'under any circumstances,' 'happen what may.' (Cp. Cic. ad Att. xii. 8: xiii. 48, 2.) The difference may be seen in the following from Seneca (Ep. 85 § 31) Sapienti propositum est in vita agenda non utique quod temptat efficere, sed omnino recte facere: gubernatori propositum est utique navem in portum perducere. It frequently occurs with the gerundive, as here: cp. §§ 24, 103: 2 § 10: 5 § 12: 7 §§ 14, 19, 30. For *non utique* ('not of course,' 'not necessarily') cp. xii. 2, 18.

ex integro occurs four times in Quint., here and at 3 §§ 6, 18: xi. 3, 156. In such adverbial expressions *de* or *ab* was formerly more common: but cp. *ex improviso* Cic. Verr. i. 112. Quintilian has *de integro* only once, ii. 4, 13: cp. ix. 3, 37.

praecipue for *praesertim*: cp. § 89: and with *cum* ix. 2, 85: Hor. Ep. ii. 1, 261.

ex industria (§ 125: 5 § 9) occurs Plaut. Poen. i. 2, 9: Livy i. 56, 8. Quintilian has *de industria* ix. 4, 144.

quoque: as often in Quint. for *etiam*. Cp. on § 125: Introd. p. liv.

§ 21. saepe enim: cp. xii. 9, 4.

praeparat: cp. iv. 2, 55 hoc faciunt et illae praeparationes, cum reus dicitur robustus, armatus, sollicitus contra infirmos, inermes, securos: ix. 2, 17.

actionis as below § 22: 5 § 20. Cp. Prima actio in Verrem, &c.

in summa: i.e. will not tell till the end is reached. Cp. iv. 2, 112 cur quod in summa parte sum actionis petiturus, non in primo statim rerum ingressu, si fieri potest, consequar? For summus=extremus, cp. § 97 summa in excolendis operibus manus: see Introd. p. xlvi.

suo loco, 'where they occur,' not as 5 § 23. To appreciate such points thoroughly, we must know their bearing on the whole argument.

ideoque very common in Quint. for *itaque*: §§ 27, 31, 102: 2 §§ 17, 26: 3 §§ 16, 25, 28, 33: 5 §§ 5, 16: 6 §§ 3, 5: 7 § 15. So Tac. Dial. 31 ad fin.: Germ. 26.

repetenda as § 19.

§ 22. illud, like *dextro*, to introduce what follows: § 67: 2 § 7: 5 § 11: 7 § 32.

causas quarum orationes: Cic. de Senect. § 38 causarum illustrium quascunque defendi nunc cum maxime conficio orationes.

utrimque, § 131: 5 § 20.

Demosthenis et Aeschinis. The reference is to the *De Corona* of Demosthenes and Aeschines *Contra Ctesiphontem*,—both translated by Cicero (Opt. Gen. Or. § 14): also to the *De Falsa Legatione* and Aeschines *Contra Timarchum*.

Servi Sulpici: see on § 116.

Messallae: see on § 113.

pro Aufidia. From iv. 2, 106 it would appear that Messalla was prosecutor in this case: but in vi. 1, 20 that rôle is assigned to Sulpicius. Schöll has proposed to alter the text of the latter passage as follows: ut Servium Sulpicium Messalla contra Aufidiam ne signatorum, ne ipsius discrimen obiciat sibi praemonet. It is probable that the case concerned an inheritance.

Pollionis: see on § 113.

Cassi: see on § 116.

reo Asprenate. C. Nonius Asprenas, a friend of Augustus, was prosecuted by Cassius for poisoning, and was defended by Pollio, Suet. Aug. 56. In xi. 1, 57 Quint. urges that an accuser should al-

etiam si minus pares videbuntur aliquae, tamen ad cognoscendam litium quaestionem recte requirentur, ut contra Ciceronis orationes Tuberonis in Ligarium et Hortensi pro Verre. Quin etiam easdem causas ut quisque *egerit utile* erit scire. Nam de domo Ciceronis dixit Calidius et pro Milone orationem Brutus exercitationis gratia scripsit, etiamsi egisse eum Cornelius Celsus falso existimat, et Pollio et Messalla defenderunt eosdem, et nobis pueris insignes pro Voluseno Catulo Domiti Afri, Crispi Passieni, Decimi Laeli orationes ferebantur.

ways appear reluctant to press the charge, and adds 'ideoque mihi illud Cassi Severi non mediocriter displicet: di boni, vivo, et, quo me vivere invet, Asprenatem reum video.' Pliny (N. H. 35, 46) tells us that 130 guests were poisoned.

§ 23. **quin etiam**: see Crit. Notes.

minus pares, i. e. in point of rhetorical worth. For *si . . . aliquae* cp. 2 § 23: 6 § 5.

recte requirentur, i. e. 'it will be well to get them up.'

Ciceronis orationes: 'pro Ligario,' and 'in Verrem.' The former was impeached by Q. Tubero (B. C. 46) in respect of having sided with the Pompeians in Africa. 'Cicero defended him successfully before Caesar in the forum (Plut. Cic. 39); the speech was greatly admired at the time (ad Att. xiii. 12 § 2: 19 § 2: 20 § 2: 44 § 3) and since, for, short as it is, it is often cited by Quint. and the other rhet. lat.' (Mayor).

Hortensi pro Verre, B.C. 70. Nothing of Hortensius remains, so that posterity has not had the opportunity which Cicero hoped it would enjoy: dicendi autem genus quod fuerit in utroque orationes utriusque etiam posteris nostris indicabunt (Brut. § 324). Quint. does not mention him among the Roman orators, §§ 105–122. His oratory depended greatly for its effect on his graceful delivery, and he was not to be judged by his written speeches: Cic. Or. § 132 dicebat melius quam scripsit Hortensius: he 'spoke better, i. q. was accustomed to speak better than he has written,—than he shows himself in his written speeches which are still extant' (Sandys): cp. Quint. xi. 3, 8 where he extols his effective delivery and goes on 'cuius rei fides est quod eius scripta tantum intra famam sunt, qua diu princeps oratorum aliquando aemulus Ciceronis existimatus est, novissime, quoad vixit, secundus, ut apparent placuisse aliquid eo dicente quod legentes non invenimus.'—For other references to the case of Verres, see vi. 3, 98: 5, 4.

utile erit scire: see Crit. Notes.

de domo Ciceronis. Cicero's house was destroyed at the instigation of Clodius, after his banishment in B.C. 58. On his return he delivered his speech pro Domo Sua before the Pontiffs, and the senate decreed that his house should be restored at the public cost.

dixit Calidius. His speech must have been something more than a mere rhetorical exercise, as some have supposed: it probably argued the question before a tribunal in a different form. For Calidius see Brut. § 274 non fuit orator unus e multis, potius inter multos prope singularis fuit, &c. Cp. xi. 3, 123 and 155: xii. 10, 11 subtilitatem Calidii ('finished elegance'): ib. § 37. He was born B.C. 97; was praetor 57; and died 47.

Brutus, M. Iunius (B.C. 85–42) justified in this speech the murder of Clodius, not (as Cicero had done) by the statement that Clodius had plotted Milo's death, but on the ground that he was a bad citizen and deserved to die: iii. 6, 93. Other references are § 123 and 5 § 20.

egisse: to have actually delivered it: opposed to *scripsit*.

Cornelius Celsus: see on § 124.

et Pollio et Messalla. The first *et* is not correlative to the second, but adds to the *et pro Milone* clause a third example, as the *et* before *nobis pueris* does a fourth. Spalding thought that et . . . et was here = tam . . . quam.

defenderunt eosdem: e. g. Liburnia ix. 2, 34.

nobis pueris: an autobiographical reminiscence. Cp. i. 7, 27: vi. 3, 57: viii. 3, 22–3: ib. 1, 31: x. 1, 86: viii. 3, 76: 5, 21: i. 5, 24: v. 6, 6.

Voluseno Catulo: not mentioned elsewhere.

Domiti Afri: see on §§ 86, 118. Of

24 Neque id statim legenti persuasum sit, omnia quae optimi auctores dixerint utique esse perfecta. Nam et labuntur aliquando et oneri cedunt et indulgent ingeniorum suorum voluptati, nec semper intendunt animum; nonnumquam fatigantur, cum Ciceroni dormitare interim Demosthenes, Horatio vero

his orations, those on behalf of Volusenus and Cloatilla seem to have been the most celebrated: cp. viii. 5, 16: ix. 2, 20: 3, 66. For his work on Testimony, see v. 7, 7: and for his 'libri urbane dictorum' vi. 3, 42.

Crispi Passieni. He was the stepfather of Nero, according to Suetonius (Nero, 6), and died A.D. 49. In vi. 1, 50 we have a reference to a speech of his on behalf of his wife Domitia. Seneca, Nat. Quaest. iv. pr. § 6 says of him 'quo ego nil novi subtilius in omnibus rebus, maxime in distinguendis et curandis vitiis.' In speaking of Caligula's obsequiousness under Tiberius, Tacitus (Ann. vi. 20) says 'unde mox scitum Passieni oratoris dictum percrebruit neque meliorem umquam servum neque deteriorem dominum fuisse.' His father's oratory is highly praised by M. Seneca, who ranks him after Pollio and Corvinus (Contr. 13, 17: Exc. Contr. 3 pr. 10, 14), and appears also to mention the grandfather (Contr. 10 pr. 11). Seneca the philosopher refers to the hereditary eloquence of the family in the epigram he addresses to Crispus: Maxima facundo vel avo vel gloria patri (vi. 9). Pliny, Ep. vii. 6, 11.

Decimi Laeli: probably the same as the Laelius Balbus who undertook an impeachment under Tiberius: Tac. Ann. vi. 47. In the next chapter we are told that the punishment which overtook him (deportation and loss of senatorian rank) was a source of satisfaction 'quia Balbus truci eloquentia habebatur, promptus adversum insontes.'

ferebantur: 'were in circulation,' 'were talked of'; cp. § 129: 7 § 30: vii. 224: i. pr. § 7. Cic. Brut. § 27 ante Periclem cuius scripta quaedam feruntur: Suet. Iul. 20: Tac. Dial. 10 ad fin.

§ 24. Neque id statim introduces a second precept, the first having been given in § 20. He passes here from orators to writers in general.

id of what follows (omnia ... esse perfecta): as §§ 37, 112: 2 § 21. So *illud* § 22.

auctores = scriptores. In the Ciceronian age *auctor* carried with it some idea of 'authority,' 'warranty' or the like: Cic. pro Mur. § 30 and Tusc. iv. § 3: cp. §§ 37, 40, 48, 66, 72, 74, 85, 93, 124: 2 §§ 1, 15: 5 §§ 3, 8. Prof. Nettleship (Lat. Lex.) thinks that it is never quite synonymous with *scriptor*, even in Quintilian, and would render by 'master': just as in Cic. Att. xii. 18, 1 quos nunc lectito auctores: Suet. Aug. 89 in evolvendis utriusque linguae auctoribus peritus: Sen. Ep. ii. 2 lectio auctorum multorum et omnis generis voluminum: Tranq. 9, 4 paucis te auctoribus tradere: Iuv. vii. 231 ut legat historias, auctores noverit omnes.

utique: see on § 20. It is often used in stating a consequence: v. 10, 57 quod iustitia est utique virtus est, quod non est iustitia potest esse virtus: ib. § 73 si continentia virtus utique et abstinentia. Bonn. Lex. p. 930.

labuntur: § 94: 2 § 15 nam in magnis quoque auctoribus incidunt aliqua vitiosa.

oneri cedunt: contrast § 123 sufficit ponderi rerum.

indulgent ... voluptati: cp. § 98: and nimium amator ingenii sui (of Ovid) § 88.

intendunt animum: Sall. Cat. 51, 3 ubi intenderis ingenium valet (sc. animus).

dormitare: xii. 1, 22 quamquam neque ipsi Ciceroni Demosthenes videatur satis esse perfectus, quem dormitare interim dicit. Cic. Or. § 104 ut usque eo difficiles ac morosi simus ut nobis non satisfaciat ipse Demosthenes. It was in a letter that Cicero made use of the expression here cited: Plut. Cic. 24 *καίτοι τινὲς τῶν προσποιουμένων δημοσθενίζειν ἐπιφέρονται φωνῇ τοῦ Κικέρωνος, ἣν πρός τινα τῶν ἑταίρων εἴθισεν ἐν ἐπιστολῇ γράψας, ἐνιαχοῦ τῶν λόγων ἐπονυστάζειν τὸν Δημοσθένη.*

interim: see on § 9. Quint. here uses *aliquando, nec semper, nonnumquam*, and *interim* alongside of each other: cp. iv. 5, 20.

Horatio: A. P. 359 et idem indignor quandoque bonus dormitat Homerus. Homer was not above the criticism of the Greek grammarians and philosophers; who delighted to discover faults and in-

etiam Homerus ipse videatur. Summi enim sunt, homines 25
tamen, acciditque his qui, quidquid apud illos reppererunt, dicendi legem putant, ut deteriora imitentur (id enim est facilius) ac se abunde similes putent si vitia magnorum consequantur. Modesto tamen et circumspecto iudicio de tantis viris pro- 26
nuntiandum est, ne, quod plerisque accidit, damnent quae non intellegunt. Ac si necesse est in alteram errare partem, omnia eorum legentibus placere quam multa displicere maluerim.

Plurimum dicit oratori conferre Theophrastus lectionem 27
poetarum multique eius iudicium sequuntur, neque immerito. Namque ab his in rebus spiritus et in verbis sublimitas et in

consistencies in his poems: hence Zoilus was known as Ὁμηρομάστιξ. The fragments of Horace's predecessor Lucilius also contain some criticisms of Homer: e.g. Sat. ix. 12 (Gerlach) Quapropter dico nemo qui culpat Homerum Perpetuo culpat, &c., and xv. where he satirizes the story of Polyphemus.

etiam . . . ipse: see on § 15.

§ 25. homines. Cp. Petronius 75 nemo nostrum non peccat: homines sumus non dei: ib. 130 fateor me, domina, saepe peccasse; nam et homo sum et adhuc iuvenis.

deteriora: cp. § 127 sq. (of the imitation of Seneca's faults): 2 §§ 15, 16.

facilius: Iuv. xiv. 40 quoniam dociles imitandis turpibus ac pravis omnes sumus. So Hor. Ep. i. 19, 17 decipit exemplar vitiis imitabile.

abunde, often used to heighten the force of adjs. and advbs. Cp. xi. 1, 36 abunde disertus: xii. 11, 19 abunde satis: Hor. Sat. i. 2, 59: Sall. Iug. 14: Liv. viii. 29. See on § 94: and cp. § 104.

vitia magnorum: cp. de Or. ii. § 90 non ut multos imitatores saepe cognovi, qui aut ea quae facilia sunt aut etiam illa quae insignia ac paene vitiosa consectantur imitando—in eo ipso quem delegerat imitari etiam vitia voluit.

§ 26. circumspecto. So verba non circumspecta Ov. Fast. v. 539: also in Sueton., Colum., Seneca, and Val. Max. Cp. v. 7, 31: xii. 10, 23.

plerisque: see Introd. p. xlvi.

damnent. Strabo vii. 3, p. 300, in speaking of Callimachus, who censured Homer, περὶ ὧν ἀγνοοῦσιν αὐτοί, περὶ τούτων τῷ ποιητῇ προφέρουσι.

ac si: 2 § 8. It almost = quod si: both relate to what has gone before.

alteram = alterutram: 'on one side or on the other.' Cp. ii. 6, 2: v. 10, 69 ex duobus quorum necesse est alterum verum (esse): i. 4, 24: ix. 3, 6. So also in Cicero: e.g. ad Att. xi. 18, 1: Acad. ii. 43, 132.

maluerim: see on *fuerit* § 37.

§ 27. conferre with dat. §§ 63, 71, 95. Cp. on § 1.

Theophrastus: probably in his lost work περὶ λέξεως, or some other of the ten treatises on Rhetoric which are ascribed to him by Diogenes Laertius (v. 46-50). See on § 83.

neque immerito: 'and not without reason,'—an elliptical expression (referring to both *dicit* and *sequuntur*) used to introduce the proof of a foregoing statement. So § 79 nec immerito, and ii. 8, 1: neque immerito vii. 7, 1: et merito vi. 1, 4. Cicero often has neque iniuria, nam, &c., e.g. de Or. i. § 150: and even after *est* pro Sext. Rosc. § 116 in rebus minoribus socium fallere turpissimum est: neque iniuria.

ab his . . . petitur: 'it is to the poets that we must go for,' &c.

rebus. See on § 4.

spiritus: §§ 44, 61, 104: 3 § 22: 5 § 4: 'inspiration.' So often in Horace: Od. iv. 6, 29 spiritum Phoebus mihi . . . dedit poetae: Sat. i. 4, 46 quod acer spiritus ac vis Nec verbis nec rebus inest. Cp. also i. 8, 5 interim et sublimitate heroi carminis animus adsurgat et ex magnitudine rerum spiritum ducat et optimis imbuatur.

in verbis sublimitas: 'elevation of language.' Cp. viii. 6, 11. So the author of the treatise 'On the Sublime' makes sublimity attainable by the imitation and emulation of the great writers and poets of former days: 13 § 2.

in adfectibus motus omnis. Poetry

adfectibus motus omnis et in personis decor petitur, praecipueque velut attrita cotidiano actu forensi ingenia optime rerum talium blanditia reparantur; ideoque in hac lectione Cicero
28 requiescendum putat. Meminerimus tamen non per omnia poetas esse oratori sequendos nec libertate verborum nec licentia figurarum: *poeticam* ostentationi comparatam et praeter id quod solam petit voluptatem, eamque etiam fingendo non falsa modo sed etiam quaedam incredibilia sectatur, patrocinio
29 quoque aliquo iuvari, quod adligata ad certam pedum nec-

shows how to appeal to every feeling of our emotional nature. For *adfectus* see vi. 2, 7, where the two divisions are given, *πάθος* and *ἦθος*. Cp. §§ 48, 53, 55, 68, 107: 2 § 27: 7 §§ 14, 15.

in personis decor: 'the appropriate treatment of the characters,' a sense of what the fitness of things demands in adapting speech to the persons to whom it relates. Cp. Cic. Or. §§ 70–71 especially semperque in omni parte orationis ut vitae quid deceat est considerandum; quod et in re de qua agitur positum est, et in personis et eorum qui dicunt et eorum qui audiunt. This 'propriety' was always much praised in Lysias, Hor. A. P. 156–7. Cp. §§ 62, 71: 2 § 27, 22: vi. 1, 25 prosopopoeiae, id est fictae alienarum personarum orationes quales litigatoris ore dicit patronus (e.g. Cicero pro Milone § 93). Cic. de Off. i. § 87 sed tum servare illud poetas quod deceat dicimus cum id quod quaque persona dignum est et fit et dicitur, &c. De Or. iii. §§ 210–211.

attrita cotidiano actu. 5 § 14 aliter enim atque enitescit velut pabulo laetiore facundia et adsidua contentionum asperitate fatigata renovatur. So i. 8, 11: videmus . . . inseri versus summa non eruditionis modo gratia, sed etiam iucunditatis, cum poeticis voluptatibus aures a forensi asperitate respirent. Petronius ch. 5 interdum subducta foro det pagina versum: 118 forensibus ministeriis exercitati frequenter ad carminis tranquillitatem tamquam ad portum feliciorem refugerunt. So Tac. Dial. 13 me vero dulces, ut Vergilius ait, Musae, &c.: cp. 3 and 4. Plin. Ep. viii. 4, 4.—For *attrita* cp. viii. pr. § 2 ingenia . . . asperiorum tractatu rerum atteruntur: for the spelling *cotidie* see i. 7, 6.

Cicero, pro Arch. § 12 Quaeres a nobis, Grati, cur tanto opere hoc homine delectemur. Quia suppeditat nobis ubi et animus ex hoc forensi strepitu reficiatur et aures convicio defessae conquiescant.

§ 28. non per omnia, &c. 2 §§ 21–22.

libertate verborum, § 29: 5 § 4.

licentia figurarum: see exx. in § 12, with note on *figuramus*: cp. § 29.

ostentationi comparatam. Poetry is 'epideictic' in character: and of the *γένος ἐπιδεικτικόν* Quint. says (iii. 4, 13) non tam demonstrationis vim habere quam ostentationis videtur. Forensic oratory, like everything else that has an immediate and practical aim, cannot afford to set such store on 'beauty of presentation.' Cp. ii. 10, 10: iv. 3, 2: viii. 3, 11. Cic. Orat. §§ 37, 38, 42. See Crit. Notes for *poeticam*.

praeter id quod for the more classical *praeterquam quod* (which only occurs twice in Quint.). So 2 § 26: 3 § 6: cp. § 80 ob hoc quod: § 108 in hoc quod: 3 § 18 ex eo quod.

fingendo . . . falsa. Hild cites Arist. Poet. 9 and 24; especially (of Homer) *Διδάσκε δὲ μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὀρθῶς . . . Προσαιρεῖσθαι τε δεῖ ἀδύνατα καὶ εἰκότα μᾶλλον ἢ δυνατὰ καὶ ἀπίθανα.*

patrocinio: i. 12, 16 difficultatis patrocinia praeteximus segnitiae. Poetry has the benefit of a sort of 'prerogative,' as compared with history. Krüger explains = esse quae huic generi patrocinentur, unde defensionem et excusationem petat poetarum licentia. The idea of 'defence' implies 'justification': and much that could be justified and vindicated in the poet would be without excuse in the orator.

§ 29. adligata, 3 § 10. For the 'restraints of metre' cp. i. 8, 14 servire metro coguntur (poetae). Cic. de Or. i. § 70 est enim finitimus oratori poeta, numeris astrictior paulo verborum autem licentia liberior. Or. § 67 cum sit versu astrictior (poeta).

essitatem non semper uti propriis possit, sed depulsa recta via necessario ad eloquendi quaedam deverticula confugiat, nec mutare quaedam modo verba, sed extendere, conripere, convertere, dividere cogatur: nos vero armatos stare in acie et summis de rebus decernere et ad victoriam niti. Neque ego arma squalere 30 situ ac rubigine velim, sed fulgorem in iis esse qui terreat, qualis est ferri, quo mens simul visusque praestringitur, non qualis auri argentique, imbellis et potius habenti periculosus.

propriis, sc. verbis: v. on § 6. Direct, natural, and unartificial language is meant, as opposed to metaphorical.

deverticula: 'by-ways' of expression. The word literally means a lane turning off from a highway (ii. 3, 9 recto itinere lassi plerumque devertunt): and so metaphorically xii. 3, 11: ix. 2, 78: Livy ix. 17, 1.

mutare includes all changes in the use of words, and covers both *libertas verborum* and *licentia figurarum*: e.g. 'mucro' for 'gladius.'

extendere and **conripere** are used of syllables: **convertere** and **dividere** of words. An instance of 'lengthening' (extendere) is 'induperator' for imperator: of 'contracting' (conripere) 'periclum' for periculum. Mayor takes it of quantity only, and compares i. 5, 18: 6, 32: ix. 4, 89: 3, 69: vii. 9, 13. As an instance of 'transposition' (the removal of words from their usual order) we may take 'collo dare bracchia circum' for circumdare collum bracchiis, or 'transtra per et remos': and for *dividere* (separation by tmesis) 'hyperboreo septem subiecta trioni' (viii. 6, 66) and other instances from Vergil (e.g. Aen. i. 610 'quae me cumque vocant terrae').

nos: 'we advocates.' For the figure in *armatos stare* see on § 4 athleta. Cp. Or. § 42 verum haec ludorum atque pompae; nos autem iam in aciem dimicationemque veniamus. Mayor cites also ii. 10, 8: vi. 4, 17: Cic. Opt. Gen. Or. § 17: de Or. i. § 147, 157: ii. 94: de Legg. iii. 14: Brut. § 222: Introd. p. lvi.

decernere, another military figure: cp. Cic. de Or. ii. § 200 pro mea omni fama prope fortunisque decernere. See on *decretoriis* 5 § 20: and cp. xii. 7, 5.

§ 30. **Neque ego velim**: 'and yet I should not like.' The same adversative sense of neque = but not (elsewhere strengthened by *rursus*) is found § 80: 5 § 5: 7 § 4. For *ego* (*ergo*?) see Crit. Notes.

arma. De Orat. i. § 32 Quid autem tam necessarium quam tenere semper arma quibus vel tectus ipse esse possis vel provocare improbos (conj. integer) vel te ulcisci lacessitus? Tac. Dial. 5 quid est tutius quam eam exercere artem qua semper armatus praesidium amicis, opem alienis, salutem periclitantibus, invidis vero inimicis metum et terrorem ultro feras? . . . sin proprium periculum increpuit, non hercule lorica et gladius in acie firmius munimentum quam reo et periclitanti eloquentia praesidium simul ac telum, quo propugnare pariter et incessere sive in iudicio sive in senatu sive apud principem possis. So 'arma facundiae' ii. 16, 10 and often.

situs, the 'rust' or 'mould' that comes from *being let alone* (sino), as often in Vergil, e.g. segnem patiere situ durescere campum Georg. i. 72: loca senta situ Aen. vi. 462. So i. 2, 18 quendam velut in opaco situm ducit: xii. 5, 2.

fulgorem . . . qui terreat: viii. 3, 3 nec fortibus modo sed etiam fulgentibus armis proeliatur. Hor. Car. ii. 1, 19–20 iam fulgor armorum fugaces terret equos equitumque voltus. Mayor cites also Veget. ii. 14: a cavalry officer must make his men often scour their cuirasses, helmets and pikes: plurimum enim terroris hostibus armorum splendor importat. quis credat militem bellicosum cuius dissimulatione situ ac rubigine arma foedantur?

ferri: viii. 3, 5 nam et ferrum adfert oculis terroris aliquid, et fulmina ipsa non tam nos confunderent si vis eorum tantum non etiam ipse fulgor timeretur.

quo, sc. fulgore.

praestringitur § 92. Cic. de Fin. iv. § 37 aciem animorum nostrorum virtutis splendore praestringitis: and with *ut ita dicam* to soften the metaphor de Sen. § 42 mentis ut ita dicam praestringit oculos (sc. voluptas.)

auri argentique . . . periculosus. The practical speaker would only preju-

31 Historia quoque alere oratorem quodam uberi iucundoque suco potest; verum et ipsa sic est legenda ut sciamus plerasque eius virtutes oratori esse vitandas. Est enim proxima poetis et

dice his case by the use of ornament which, as in poetry, makes *ostentatio* and *voluptas* (§ 28) its chief object. The commentators cite Livy ix. 17, 16 of Darius: inter purpuram atque aurum, oneratum fortunae apparatibus suae, praedam verius quam hostem . . . incruentus devicit (sc. Alexander): ib. 40 § 4 militem . . . non caelatum auro et argento sed ferro et animis fretum: so Livy x. 39 per . . . aurata scuta transire Romanum pilum: cp. Aesch. Septem c. Th. 397. Curt. iii. 10 §§ 9, 10 aciem hostium auro purpuraque fulgentem intueri iubebat, praedam non arma gestantem. irent et imbellibus feminis aurum viri eriperent.

potius is used pretty much as *saepius* ('oftener than not') below § 32. Krüger takes it closely with *habenti* (sc. quam adversario). This is better than Hild's *quam utilis*.

§ 31. **Historia** §§ 73–75: §§ 101–4; ii. 4, 2 apud rhetorem initium sit historia, tanto robustior quanto verior: ib. 5 § 1: 8 § 7: iii. 8, 67: xii. 4. Cic. de Orat. i. § 201 monumenta rerum gestarum et vetustatis exempla oratori nota esse (debent): ii. §§ 51–64, where Antonius discourses on history: Or. § 66 huic generi historia finitima est, in qua et narratur ornate et regio saepe aut pugna describitur; interponuntur etiam contiones et hortationes, sed in his tracta quaedam et fluens expetitur, non haec contorta et acris oratio,—of the flowing smoothness of 'historical oratory' as against the compact and incisive style of actual public speaking. Pliny Ep. v. 8 § 9 habet quidem oratio et historia multa communia, sed plura diversa in his ipsis quae communia videntur. Narrat illa, narrat haec, sed aliter: huic pleraque humilia et sordida et ex medio petita, illi omnia recondita splendida excelsa conveniunt: hanc saepius ossa musculi nervi, illam tori quidam et quasi iubae decent: haec vel maxime vi amaritudine instantia, illa tractu et suavitate atque etiam dulcedine placet. Postremo alia verba, alius sonus, alia constructio. Nam plurimum refert, ut Thucydides ait, σκῆψις sit an ἀγώνισμα; quorum alterum oratio, alterum historia est.—The relation of this last passage to the text is discussed by Eussner in Blätter f. d. bayer. Gymn. xvii. vol. 9, pp. 391–393. He rightly insists (as against de la Beye) that in Pliny *illa, illi, illam* refer to historia, *haec, huic, hanc* to oratio.

suco, 'sap': Donatus on Ter. Eun. ii. 3, 7 ('corpus solidum et suci plenum') explains sucus as 'humor in corpore quo abundant bene valentes.' Cicero often uses the same figure: de Or. ii. § 93 (Critias Theramenes Lysias) retinebant illum Pericli sucum, sed erant paulo uberiore filo: ib. § 88: iii. § 96: Brut. § 36 sucus ille et sanguis incorruptus: and ad Att. iv. 16 c § 10 amisimus . . . omnem non modo sucum ac sanguinem sed etiam colorem et speciem pristinae civitatis.—For **uberi** see Crit. Notes.

et ipsa: like poetry in § 28: *καὶ αὐτή*, 'likewise.' For the much debated question whether *et ipse* was used by Cicero see the note in Nägelsbach, pp. 366–367, from which it will appear that no conclusive instance can be cited: Merguet gives only pro Rosc. Am. § 48 qui *et* ipsi incensi sunt studio, where, however, the *et* is now generally disconnected from *ipsi* and referred to the following vitam*que* rusticam arbitrantur. In all other passages *et* seems to have been interpolated in conformity with the later usage.—"Livy often uses *et ipse* meaning 'on his part' or 'as well,' in cases where it is implied that the predicate or attribute of the subject expressed is common thereto with a subject unexpressed save in the context, e.g. xxi. 17, 7 Cornelio minus copiarum datum, quia L. Manlius praetor et ipse cum haud invalido praesidio in Galliam mittebatur, 'Manlius was being sent *as well* (as Cornelius)'; i. pr. § 3 iuvabit tamen rerum gestarum memoriae principis terrarum populi pro virili parte et ipsum consuluisse. 'I shall be glad to have done *my* part (as well as others) for Roman history. 'In each case the words in question are equivalent to a very strong *etiam*."—Fausset on Cic. pro Cluent. § 141.—For other exx. see 5 §§ 4, 20: 6 § 1: 7 § 26.

sic . . . ut: 'in reading history we must bear in mind,' &c.

vitandas: cp. 2 § 21. Cic. Or. § 68 seiunctus igitur orator a philosophorum eloquentia, a sophistarum, ab historico-

quodam modo carmen solutum, et scribitur ad narrandum, non ad probandum, totumque opus non ad actum rei pugnamque praesentem, sed ad memoriam posteritatis et ingenii famam componitur; ideoque et verbis remotioribus et liberioribus figuris narrandi taedium evitat. Itaque, ut dixi, neque illa 32
Sallustiana brevitas, qua nihil apud aures vacuas atque eruditas potest esse perfectius, apud occupatum variis cogitationibus iudicem et saepius ineruditum captanda nobis est, neque illa

rum, a poetarum, explicandus est nobis qualis futurus sit.

poetis = poetarum operibus. The metonymy here is motived by Quintilian's avoidance of *poesis* (cp. on § 28). Many such exx. occur in Cicero: e.g. de Or. ii. § 4 nostrorum hominum prudentiam Graecis (Graecorum prudentiae) anteferre. In these and similar instances the property of one thing is compared (by *comparatio compendiaria*), not with the property of another thing but with the thing itself, to which the property belongs. So Pliny Ep. i. 16, 3 orationes eius . . . facile cullibet veterum . . . comparabis. Cp. Holden's note on de Off. i. § 76: Madvig § 280, obs. 2.—Cp. the passage in Aristotle's Poetics (ch. ix.) on the relations of Poetry to History. Dosson refers to Dion. Hal. de Thucyd. Iud. ch. li. ad fin., and Lucian's Πῶς δεῖ ἱστορ. συγγρ. 44–79. For **est enim**, see Crit. Notes.

solutum, sc. necessitate pedum § 29.

opus: the whole class of work: see on § 9.

ad actum rei = ad rem agendam, the doing or performance of a thing. Cp. § 27 actu forensi: 6 § 1 inter medios rerum actus (where see note): vii. 2, 41: ii. 18, 1 actus operis. So Plin. Ep. ix. 25, 3 me rerum actus . . . distringit: Suet. Aug. § 78 residua diurni actus. In Suet. Aug. § 32 actus rerum is used specially of judicial proceedings: cp. Claud. § 15: Nero § 17. So *actus* alone came to mean the method followed in such proceedings, Trajan ap. Plin. Ep. x. 97 (Nettleship, Lat. Lex.).—Note the chiastic construction, *actum rei* corresponding with *ingenii famam* and *pugnam praes.* with *memor. posteritatis.*

pugnam praesentem § 29. So ad pugnam forensem (ἀγῶνα) v. 12, 17. Cp. what Thucydides says of his history i. 22, 4 ἀτῆμά τε ἐς ἀεὶ μᾶλλον ἢ ἀγώνισμα ἐς τὸ παραχρῆμα ἀκούειν ξύγκειται,—referred to in the passage quoted above from Pliny Ep. v. 8, 9–11.

ad memoriam posteritatis et ingenii famam. Pliny l. c. § 1 mihi pulchrum in primis videtur non pati occidere quibus aeternitas debeatur aliorumque famam cum sua extendere. In vii. 17, 3 he looks less to the last element: non ostentationi sed fidei veritatique componitur. Hild quotes Livy Pr. § 3 et si in tanta scriptorum turba mea fama in obscuro sit, &c.: and Cic. Brut. § 92 where Cicero, speaking of some orators, says memoriam autem in posterum ingenii sui non desiderant.—For *memoria posteritatis* cp. §§ 41, 104: 7 § 30: i. 10, 9: vi. 1, 22: xii. 11, 3: Plin. Ep. v. 8, 2.

remotioribus = ab usu remotis iv. 2 36: viii. 2, 12. Cp. libertate verborum § 28.

evitat, 'seeks to avoid,' a present of endeavour.

§ 32. **ut dixi.** Cp. iv. 2, 45 vitanda est etiam illa Sallustiana . . . brevitas et abruptum sermonis genus: quod otiosum fortasse lectorem minus fallat, audientem transvolat, nec dum percipiatur expectat, cum praesertim lector non fere sit nisi eruditus, iudicem rura plerumque in decurias mittant, de eo pronuntiaturum quod intellexerit. § 102 illam immortalem Sallusti velocitatem.—So Cicero, speaking of Thucydides, says 'nihil ab eo transferri potest ad forensem usum et publicum,' Or. § 30: cp. Brut. § 287.

vacuas is opposed to 'occupatum variis cogitationibus,' just as *eruditas* is to 'saepius ineruditum.' Cp. *si vacet* § 90: 3 § 27. The word is frequently used in this sense, both in poetry and prose, e. g. Lucr. i. 50: the opposite *occupatae aures* occurs Livy xlv. 19, 9: cp. Tac. Hist. iv. 17 arriperent vacui occupatos.

saepius ineruditum. Since Augustus added to the three 'iudicum decuriae' a fourth to judge of minor cases (quartam ex inferiore censu quae . . . iudicaret de levioribus summis Suet. Aug. 32), this office fell into disrepute. Caligula afterwards raised the number to five: Calig. 16.

Livi lactea ubertas satis docebit eum qui non speciem expo-
33 sitionis, sed fidem quaerit. Adde quod M. Tullius ne Thucydiden quidem aut Xenophontem utiles oratori putat, quamquam illum 'bellicum canere,' huius 'ore Musas esse locutas' existimet. Licet tamen nobis in digressionibus uti vel historico

As with us, it was not considered necessary that the juror who was to say 'Guilty' or 'Not Guilty' (in the *iudicia publica*) should be learned in the law, or even that he should be an educated man.—Cp. the quotation above from iv. 2, 45 cum ... iudicem rura plerumque in decurias mittant. So v. 14, 29 saepius apud omnino imperitos atque illarum certe ignaros litterarum loquendum est: cp. xii. 10, 53. Mayor quotes Iuv. vii. 116–7 dicturus dubia pro libertate bubulco iudice, where see his note.

lactea ubertas: 'pure, clear, fulness.' The expression is evidently chosen to denote the characteristic of Livy's style mentioned in § 101 (clarissimi candoris): ii. 5, 19 (candidissimum et maxime expositum): it signifies not rich fulness merely, but fulness combined with clearness and simplicity: cp. Hieron. Ep. 53, 1 T. Livius lacteo eloquentiae fonte manans. Milk is taken as the type of natural sweet and simple fare: cp. candens lacteus umor Lucr. i. 258. It is also nourishing, so that *lactea ubertas* is not the mere fulness of empty words: ii. 4, 5 quin ipsis quoque doctoribus hoc esse curae velim ut teneras adhuc mentes more nutricum mollius alant et satiari velut quodam iucundioris disciplinae lacte patiantur.—Becher (Phil. Rundschau iii. 15, p. 469) compares Seneca Controv. vii. pr. 2, p. 368 (Müll.) sententiae, quas optime Pollio Asinius albas vocabat, simplices, apertae, nihil occultum, nihil insperatum adferentes, sed vocales et splendidae, and explains *lactea ubertas* as 'eine reine lautere Fülle und keine forcierte, künstlich aufgebauschte, schwülstige.'

satis docebit, i. e. in narratio § 49 (διήγησιν). See note on the three *genera dicendi* § 80.

speciem ... fidem. It is not beauty of exposition (species or splendor) that the juror looks for in *narratio* or *expositio*, but truth and credibility (fides): cp. ad narrandum non ad probandum, of history, § 31. For *fides* cp. Tac. Ann. iv. 34 Titus Livius eloquentiae ac fidei praeclarus in primis.

§ 33. **Adde quod** 2 §§ 10, 11, 12. See Crit. Notes. Cp. Introd. p. liii.

M. Tullius. Or. §§ 30, 31, 32 quis porro umquam Graecorum rhetorum a Thucydide quicquam duxit? 'at laudatus est ab omnibus,' fateor; sed ita ut rerum explicator prudens, severus, gravis; non ut in iudiciis versaret causas, sed ut in historiis bella narraret, itaque numquam est numeratus orator ... nactus sum etiam qui Xenophontis similem esse se cuperet, cuius sermo est ille quidem melle dulcior, sed a forensi strepitu remotissimus. Yet Dion. Hal. tells us that Demosthenes was especially indebted to Thucydides (Iud. de Thuc. 52). Cicero saw that 'Thucydides represents an immature stage in the development of oratory: his speeches had been superseded by maturer models' (Sandys). Cp. Brut. § 287–8.—Cp. § 73.

Xenophontem §§ 75, 82. Cic. Brut. § 112 complains that while the Cyropaedia was read the speeches and autobiography of Scaurus were neglected: ad Quint. Fratr. i. § 23.

quamquam with subj. as 2 § 21: 7 § 17.

bellicum canere: Or. § 39 incitatior fertur et de bellicis rebus canit etiam quodam modo bellicum: his style is a 'call to arms,' it stirs like the sound of a war-trumpet § 76. Cp. pro Mur. § 30: Phil. vii. 3. Quint. ix. 4, 11 non eosdem modos adhibent cum bellicum est canendum et cum posito genu supplicandum est.

huius ore, &c. Or. § 62 Xenophontis voce Musas quasi locutas ferunt. Diog. Laert. ii. § 57 ἐκαλεῖτο δὲ καὶ Ἀττικὴ Μοῦσα γλυκύτητι τῆς ἑρμηνείας. Cp. § 82 below, with the note: Brut. § 132 molli et Xenophonteo genere sermonis: de Or. ii. 58.

in digressionibus: opposed to *in his de quibus erit quaestio* below. See the ch. on *Egressio* iv. 3: especially § 12 hanc partem παρέκβασιν vocant Graeci, Latini egressum vel egressionem, defined afterwards (§ 14) as alicuius rei, sed ad utilitatem pertinentis, extra ordinem excurrens tractatio. Cp. ix. 2, 55. Cic. de Or. ii:

nonnumquam nitore, dum in his de quibus erit quaestio meminerimus non athletarum toris, sed militum lacertis *opus* esse, nec versicolorem illam, qua Demetrius Phalereus dicebatur uti,

311 sq. digredi tamen ab eo quod proposueris atque agas permovendorum animorum causa saepe utile est: ib. § 80 ornandi aut augendi causa digredi: Brut. § 82: de Inv. i. § 97.

historico . . . nitore: 5 § 15: Plin. Ep. ii. 5, 5 descriptiones locorum, quae in hoc libro frequentiores erunt, non historice tantum sed prope poetice prosequi fas est: id. vii. 9, 8 saepe in orationes quoque non historica modo sed prope poetica descriptionum necessitas incidit. For *nitor* see on § 9 *nitidus*: cp. Cic. Or. § 115 quidam orationis nitor.

dum. Quint. does not use *dummodo*: *dum* is again used in this sense in 3 § 7: 7 § 25. In 3 § 5 it occurs without a verb, sit primo vel tardus dum diligens, stilus: so *modo* 5 § 20.

toris . . . lacertis, 'not the athlete's swelling thews, but the sinewy arm of the soldier.' Cp. the antithesis *carnis —lacertorum* § 77. The primary meaning of *torus* seems to be anything *swelling* or *bulging*, e. g. the knots of a rope or the protuberance of the muscles. 'The point of the antithesis is clearly brought out in xi. 3, 26 adsueta gymnasiis et oleo corpora, quamlibet sint in suis certaminibus speciosa atque robusta, si militare iter fascemque et vigilias imperes, deficiant et quaerant unctores suos nudumque sudorem,—a passage which must have been suggested by the contrast Plato draws between the sleepy habit of athletes and the wiry vigour of the soldier: σχεδόν γέ τι πάντων μάλιστα (sc. ἐμποδίζει) ἡ γε περαιτέρω γυμναστικῆς ἡ περιττὴ αὕτη ἐπιμέλεια νοῦ σώματος· καὶ γὰρ πρὸς οἰκονομίας καὶ πρὸς στρατείας καὶ πρὸς ἕδραίους ἐν πόλει ἀρχὰς δύσκολος Rep. iii. 408. Mayor cites also xii. 10, 41 sicut athletarum corpora, etiam si validiora fiant exercitatione et lege quadam ciborum (cp. x. 5, 15) non tamen esse naturalia (sc. putant) atque ab illa specie quae sit concessa hominibus abhorrere. Cp. Tac. Dial. 21 oratio autem sicut corpus hominis, &c.: Nepos xv. 2 § 4: Pliny v. 8, 10 (quoted on § 31 above). For cognate metaphors see Nägelsbach 136, 4 pp. 556–8. From Professor Mayor's rich list of parallel passages I select the following: 'Kleochares . . . compared the speeches of Demosthenes to *soldiers* διὰ τὴν πολεμικὴν δύναμιν, those of Isokrates to *athletes* νέρβῳ γὰρ παρέχειν αὐτοὺς θεατρικήν. Plut. Philopoem. 3 §§ 3, 4 Philopoemen when recommended to enter upon a course of athletic training asked whether it did not interfere with military exercises; and when told that the frame and life, diet and training of the two were entirely different, the athlete needing much sleep and food, regular intervals of exercise and rest, and being unable to bear any change from his habits, while the soldier was inured to hunger and thirst and sleepless nights; he both in his private capacity wholly abstained from athletic exercises, and tried to abolish them when a general. *Id.* Fab. Max. 19 § 2 Fabius hoped that Hannibal, if unopposed, would wear himself out, ὥσπερ ἀθλητικοῦ σώματος τῇ δυνάμει ὑπερτόνου γενομένης καὶ κατανώνου. Lucian Dial. Mort. x. 5 the athlete Damasias, πολύσαρκός τις ὤν, lest he should sink Charon's boat by his weight, is forced to strip off his flesh and crowns.'

lacertis. As opposed to *brachium*, *lacertus* is the upper part of the arm, from the shoulder to the elbow. Cp. Cic. Brut. § 64 in Lysia sunt saepe etiam lacerti, sic ut fieri nihil possit valentius.

versicolorem . . . vestem, probably a translation of some Greek phrase used in reference to Demetrius, to indicate a style too ornamental for the forum: cp. viii. pr. 20 similiter illa translucida et versicolor quorundam elocutio res ipsas effeminat, quae illo verborum habitu vestiantur. For Demetrius see on § 80. 'His style, like his life, was elegantly luxurious; but in becoming ornate it became nerveless; there is no longer, says Cicero, "sucus ille et sanguis incorruptus," the sap, the fresh vigour, which had hitherto been in oratory; in their place there is "fucatus nitor," an artificial gloss,' Jebb, Att. Or. ii. p. 441. *Vestis* is more than a mere metaphor here: Demetrius was as foppish in dress as he was in his style. The main feature of the latter is generally indicated by *floridus* and similar terms: e. g. Cic. Brut. § 285: *dulcis* de Off. i. § 3 (cp. Or. § 94), *suavis* Brut. § 38: it was overcoloured (like his dress), being intended only to please. For the figure suggested

34 vestem bene ad forensem pulverem facere. Est et alius ex historiis usus et is quidem maximus, sed non ad praesentem pertinens locum, ex cognitione rerum exemplorumque, quibus in primis instructus esse debet orator, ne omnia testimonia exspectet a litigatore, sed pleraque ex vetustate diligenter sibi cognita sumat, hoc potentiora, quod ea sola criminibus odii et gratiae vacant.

35 A philosophorum vero lectione ut essent multa nobis petenda

cp. Tac. Dial. 26: adeo melius est orationem vel hirta toga induere quam fucatis et meretriciis vestibus insignire.

dicebatur, i.e. by his contemporaries.

bene ad . . . facere: 5 § 11 in hoc optime facient infinitae quaestiones. This construction is common in Ovid; e. g. Her. xvi. 189 ad talem formam non facit iste locus: cp. ib. vi. 128: and with dat. Prop. iii. 1, 19 non faciet capiti dura corona meo. "It is also occasionally used absolutely: so Ovid, complaining in his exile, says Trist. (?) 'Nec caelum nec aquae faciunt nec terra nec imber': 'do not agree with me.' It is thus used especially in medicine. Cp. Colum. viii. 17, Facit etiam ex pomis adaperta ficus: 'is serviceable.'" Palmer on Ov. Her. ii. 39.

pulverem. Cp. Cic. Brut. § 37 (quoted on § 80 inclinasse): and for a different judgment de Legg. iii. § 14 a Theophrasto Phalcreus ille Demetrius . . . mirabiliter doctrinam ex umbraculis eruditorum otioque non modo in solem atque in pulverem, sed in ipsum discrimen aciemque produxit.

§ 34. historiis: for the plural see on § 75. Cp. note on *lectionum* § 45.

alius usus . . . ex cognitione, &c. Crassus in the de Or. i. § 48 insists on this: neque enim sine multa pertractatione omnium rerum publicarum, neque sine legum, morum, iuris scientia . . . in his ipsis rebus satis callide versari et perite potest (sc. orator): cp. ib. § 18 tenenda praeterea est omnis antiquitas exemplorumque vis: § 158 cognoscendae historiae: § 256: Brutus § 322: Tac. Dial. 30 nec in evolvenda antiquitate . . . satis operae insumitur. In Quint. cp. ii. 4, 20 multa inde cognitio rerum venit exemplisque, quae sunt in omni genere causarum potentissima, iam tum instruitur, cum res poscet, usurus: iii. 8, 67: v. 11 'de exemplis'—*παράδειγμα* quo nomine et generaliter usi sunt in omni similium adpositione et specialiter in iis quae rerum gestarum auctoritate nituntur: xii. 4, 10: cp. § 17 rerum cognitio cotidie crescit, et tamen quam multorum ad eam librorum necessaria lectio est, quibus aut rerum exempla ab historicis aut dicendi ab oratoribus petuntur.

et is quidem. Cic. de Fin. i. § 65 Epicurus una in domo, et ea quidem angusta, quam magnos . . . tenuit amicorum greges. In 5 § 7 we have *et quidem* with the pronoun omitted: cp. Cic. Phil. ii. 43 et quidem immunia: and often in Pliny, e. g. Ep. i. 6, 1 ego ille quem nosti apros tres et quidem pulcherrimos cepi.

non ad praesentem . . . locum, because here he is speaking of the advantage of reading history only from the point of view of *elocutio*: his subject is *copia verborum*. For the material benefit to be obtained from the study of history see the passages cited above: esp. xii. 4: v. 11, 36 sq.

testim[illegible]. Cp. v. 7, 1 ea dicuntur aut per [illegible]as aut a praesentibus. The advocate [illegible] not to confine himself to these.

litigatore, the client, from whom the essential facts of the case must be learned: xii. 8 §§ 6–8.

cognita (with *vetustate*), of the result rather than the process. Before *sumat* supply *ut*.

hoc quod . . . vacant § 15. Cp. v. 11, 36–37 Adhibebitur extrinsecus in causam et auctoritas . . . si quid ita visum gentibus, populis, sapientibus viris, claris civibus, inlustribus poetis referri potest. Ne haec quidem vulgo dicta et recepta persuasione populari sine usu fuerint. Testimonia sunt enim quodam modo vel potentiora etiam, quod non causis accommodata sunt, sed liberis odio et gratia mentibus ideo tantum dicta factaque, quia aut honestissima aut verissima videbantur. Cp. Cic. pro Marcello § 29: Tac. Hist. i. 1: Ann. i. 1.

§ 35. philosophorum: §§ 81–84: §§ 123–131. We have the same complaint, that the orator has 'abandoned the fairest part of his province' to the philosopher in Book i. pr. §§ 9–18: esp. neque

vitio factum est oratorum, qui quidem illis optima sui operis parte cesserunt. Nam et de iustis, honestis, utilibus iisque quae sunt istis contraria, et de rebus divinis maxime dicunt et argumentantur acriter *Stoici*, et altercationibus atque interrogationibus oratorem futurum optime Socratici praeparant. Sed 36

enim hoc concesserim, rationem rectae honestaeque vitae . . . ad philosophos relegandam, cum vir ille vere civilis et publicarum privatarumque rerum administrationi accommodatus, qui regere consiliis urbes, fundare legibus, emendare iudiciis possit, non alius sit profecto quam orator. . . . Fueruntque haec, ut Cicero apertissime colligit, quemadmodum iuncta natura, sic officio quoque copulata, ut idem sapientes atque eloquentes haberentur. Scidit deinde se studium atque inertia factum est ut artes esse plures viderentur. Nam ut primum lingua esse coepit in quaestu institutumque eloquentiae bonis male uti, curam morum qui diserti habebantur reliquerunt. Cp. xii. 2 §§ 4–10, esp. § 8 id quod est oratori necessarium nec a dicendi praeceptoribus traditur ab iis petere nimirum necesse est apud quos remansit: evolvendi penitus auctores qui de virtute praecipiunt, ut oratoris vita cum scientia divinarum rerum sit humanarumque coniuncta. Quintilian's frequent statement of the argument that philosophy, especially moral philosophy, is an essential part of the orator's equipment is a corollary to his main thesis, 'non posse oratorem esse nisi virum bonum': i. pr. § 9: xii. 1: cp. rationem dicendi a bono viro non separamus. Cp. Introd. p. xxv. In the Orator §§ 11–19 Cicero places a philosophical training among the first requisites of the ideal orator: esp. § 14 nam nec latius neque copiosius de magnis variisque rebus sine philosophia potest quisquam dicere: ib. § 118: cp. de Or. i. § 87: ib. iii. §§ 56–73 hanc, inquam, cogitandi pronuntiandique rationem vimque dicendi veteres Graeci sapientiam nominabant . . . § 61 hinc (from the separation of eloquence and philosophy made by Socrates) discidium illud exstitit quasi linguae atque cordis, absurdum sane et inutile et reprehendendum, ut alii nos sapere, alii dicere docerent. Cicero has told us himself what he owed to philosophy: xii. 2, 23 M. Tullius non tantum se debere scholis rhetorum quantum Academiae spatiis frequenter (e. g. Or. § 12, Brut. 315) ipse testatus est: Tac. Dial. § 31 sq.

operis: see on § 9. So ea iure vereque contenderim esse operis nostri, i. pr. § 11.

cesserunt: for this constr. with dat. and abl. cp. Cic. pro Mil. § 75 nisi sibi hortorum possessione cessissent.

de iustis, &c.: cp. i. pr. §§ 11, 12.

de rebus divinis. The Stoic definition of *σοφία* included this—*ἐπιστήμη τῶν θείων καὶ ἀνθρωπίνων καὶ τῶν τούτων αἰτιῶν*, transl. by Cicero, de Off. ii. 5: cp. Tusc. iv. 57: Sen. Ep. xiv. 1, 5. They made this *σοφία* the foundation of every virtue: it is 'speculative wisdom' as distinguished from 'practical wisdom' (*φρόνησις*).

maxime = potissimum.

Stoici: § 84: xii. 2, 25 Stoici . . . nullos aut probare acrius aut concludere subtilius contendunt. *Stoici* was first inserted by Meister. Hirt (Berl. Wochenschrift v. p. 629) objects, on the ground that Quintilian is only giving here the general idea that eloquence and philosophy were at first mutually inclusive: cp. de Or. iii. § 54. See Crit. Notes.

altercationibus. The essence of the *altercatio* is that it was conducted in the way of short answers or retorts: it is specially used of a dispute carried on in this way between two speakers in the senate, or in a court of law, or in public. A famous instance in the senate is the dialogue between Cicero and Clodius (ad Att. i. 16, 8): Clodium praesentem fregi in senatu cum oratione perpetua plenissima gravitatis, tum altercatione, &c. Tac. Dial. 34 ut altercationes quoque exciperet et iurgiis interesset. The *altercatio* (actio brevis atque concisa vi. 4, 2) is opp. to *perpetua* or *continua oratio*: e. g. Liv. iv. 6, 1 res a perpetuis orationibus in altercationem vertisset: Tac. Hist. iv. 7 paulatim per altercationem ad continuas et infestas orationes provecti sunt.—As to the construction, both words are generally taken as ablatives of instrument; *not* 'for debates and examinations of witnesses.' By *interrogationibus* is then meant the Socratic *ἔλεγχος*: cp. v. 7, 28 in quibus (dialogis) adeo scitae sunt interrogationes ut, cum plerisque bene respondeatur, res tamen ad id quod volunt efficere perveniat. But see Crit. Notes.

his quoque adhibendum est simile iudicium, ut etiam cum in rebus versemur isdem non tamen eandem esse condicionem sciamus litium ac disputationum, fori et auditorii, praeceptorum et periculorum.

37 Credo exacturos plerosque, cum tantum esse utilitatis in legendo iudicemus, ut id quoque adiungamus operi, qui sint *legendi*, quae in auctore quoque praecipua virtus. Sed persequi
38 singulos infiniti fuerit operis. Quippe cum in Bruto M. Tullius

Socratici: § 83. The writers of the Socratic form of dialogue are meant, Plato, Xenophon, and Aeschines Socraticus: v. 11, 27 etiam in illis interrogationibus Socraticis . . . cavendum ne incaute respondeas. Their practice of fashioning the imagined objections of their opponents in such a manner as to make them easy of refutation would render them good models: cp. xii. 1, 10 ne more Socraticorum nobismet ipsi responsum finxisse videamur.

§ 36. **his quoque**, sc. philosophis—as well as with the poets and historians §§ 28, 31.

ut . . . sciamus, consecutive, expressing result, not final: tr. by participle 'remembering,' &c.: cp. ut sciamus after *sic* in § 31. Not all the instances of the introduction of a subordinate clause by this consecutive *ut* cited by Herbst are exactly apposite: cp. 2 § 28: 4 § 4: 5 §§ 6, 9: 6 § 3: 7 § 10.

in rebus isdem: 'on the same topics,' viz. questions of right and wrong, &c., which are common to philosophy and law.

litium ac disputationum: 'lawsuits and philosophical discussions': vii. 3 § 13 sed de his disputatur non litigatur: xi. 1, 70 inter eos non forensem contentionem, sed studiosam disputationem crederes incidisse: Cic. de Off. i. § 3 illud forense dicendi et hoc quietum disputandi genus: de Fin. i. § 28 neque enim disputari sine reprehensione, nec cum iracundia aut pertinacia recte disputari potest: Brut. § 118 iidem (Stoici) traducti a disputando ad dicendum inopes reperiantur: cp. Or. § 113. There is a similar antithesis in foro . . . in scholis v. 13, 36.

fori . . . periculorum: note the chiasmus. For the antithesis *fori . . . auditorii* cp. § 79 auditoriis . . . non iudiciis. Tac. Dial. 10 nunc te ab auditoriis et theatris in forum et ad causas et ad vera proelia voco. For *auditorium* used of the lecture-room, or generally a place for public prelections, literary and philosophical, cp. ii. 11, 3: v. 12, 20: Suet. Aug. 85. These *auditoria* were the scene of the *recitationes* of which we hear so much in this age: § 18.

periculorum: law-suits, actions-at-law, referring, as often in Cicero, to the issues at stake for the defendant in such actions. Cp. 7 § 1: iv. 2, 122 capitis aut fortunarum pericula: vi. 1, 36 (where 'pericula' and 'privatae causae' are contrasted). Etymologically periculum is from the root PER-, seen in πεῖρα, πειράω: it denotes 'trial' and, in view of possible failure, 'danger.' Cp. Reid on Cic. pro Arch. § 13: the English 'danger' (Low Latin dangiarium from dominium, Old Fr. dongier, feudal authority) was originally a legal term: Shakesp. Merchant of Venice iv. 1, 'You stand within his danger.' Chaucer, Prol. 663. See Skeat's Etym. Dict.

§ 37. This paragraph forms a transition from the general consideration of oratory (§ 20), poetry (§ 27), history (§ 31), and philosophy (§ 35) to the characterisation of individual representatives of each of these four departments. Quintilian now begins to discourse on the 'Choice of Books,' or the 'Best Hundred Authors,' both in Greek and Latin. His list does not however aim at completeness: it is conditioned by the object which he has in view, viz. the reading of what is profitable for the formation of style (ad faciendam φράσιν § 42), and he constantly reminds the reader that he is merely giving a sample of the best authors (§§ 44: 56–60: 74: 80: 104: 122). Cp. Plin. Ep. vii. 9 §§ 15–16.

qui sint legendi: see Crit. Notes.

auctore: see on § 24.

persequi singulos: 'to notice all individually': § 118 sunt alii multi diserti quos persequi longum est.

fuerit: cp. superaverit § 46: dixerim § 14: maluerim § 26: dederit § 85: cesserimus § 86: quos viderim § 98: cesserit § 101: opposuerim § 105: abstulerit

tot milibus versuum de Romanis tantum oratoribus loquatur et tamen de omnibus aetatis suae, [quibuscum vivebat], exceptis Caesare atque Marcello, silentium egerit, quis erit modus si et illos et qui postea fuerunt et Graecos omnes *persequamur* [et philosophos]? Fuit igitur brevitas illa tutissima quae est apud 39
Livium in epistula ad filium scripta, 'legendos Demosthenen atque Ciceronem, tum ita, ut quisque esset Demostheni et Ciceroni simillimus.' Non est dissimulanda nostri quoque iudicii 40

§ 107: ne hoc . . . suaserim 2 § 24: nemo dubitaverit 3 § 22: contulerit 5 § 4: ne . . . contrarium fuerit 5 § 15.

§ 38. **Quippe eum**, only here in Quint.: cp. § 76.

versuum: often in Quint. of 'lines' of prose: § 41: 3 § 32: 7 § 11: xi. 2, 32 (but § 39 opp. to prosam orationem): vii. 1, 37 multis milibus versuum scio apud quosdam esse quaesitum, &c. Hor. Sat. ii. 5, 53–4, of a will, quid prima secundo cera velit versu. Cic. Rab. Post. vi. § 14 ut primum versum (legis) attenderet: ad Att. ii. 16, 3: Plin. Ep. iv. 11, 16.

Romanis . . . oratoribus. One of Cicero's motives in writing the *Brutus* was to do justice to the earlier Roman orators, and to trace the development of the art down to his own time. Hild cites Fronto (de elog. p. 235 ed. Rom.) oratores quos . . . Cicero eloquentiae civitate gregatim donavit, as showing that the writer thought that Cicero wished to exalt his own style by contrast with the ruder efforts of his predecessors.

aetatis suae. Frieze remarks that this expression, taken by itself, would embrace either the whole career of Cicero as an orator, about 35 years, to the date of the Brutus (B.C. 46), or else his life from the time when he began to hear the orators of the forum as a student (B.C. 90), a period of over 44 years: Brut. § 303 hoc (Hortensio) igitur florescente, Crassus est mortuus, Cotta pulsus, iudicia intermissa bello, nos (Cicero) in forum venimus.—The rule which Cicero imposed on himself in the Brutus is given § 231: in hoc sermone nostro statui neminem eorum qui viverent nominare.

[quibuscum vivebat]: see Crit. Notes.

Caesare atque Marcello. These exceptions were made at the request of Brutus himself § 248. Brutus eulogises Marcellus, while the account of Caesar is mainly put into the mouth of Atticus: then at § 262 Cicero returns to the dead,—sed ad eos, si placet, qui vita excesserunt revertamur.—For Caesar see on § 114. M. Claudius Marcellus, consul B.C. 51, was a Pompeian who, after Pharsalus, retired to Mitylene, where he studied under Cratippus. His friends procured the pardon which he would not himself sue for, and Cicero in the pro Marcello (B.C. 46) expresses his satisfaction at the event. On his way home in the following year Marcellus was assassinated at Athens. Cp. Sen. ad Helviam ix. §§ 4–8.

quis . . . modus. When *quis* is used adjectivally, as here and in § 50, it does not mean 'what kind of' (as *qui*), but rather 'will there be any?' &c. Cp. quis locus = 'where is the spot?' vii. 2, 54 quis testis? quis iudex? . . . quod pretium? quis conscius? For the reading see Crit. Notes.

§ 39. **brevitas illa** = brevis illa sententia, introducing the clause in acc. c. inf. Hirt compares Cic. Tusc. iv. § 83 et aegritudinis et reliquorum animi morborum una sanatio est, omnes opinabiles esse et voluntarios. For fuit see Crit. Notes.

apud Livium. Cp. ii. 5, 20 Cicero . . . et iucundus incipientibus quoque et apertus est satis, nec prodesse tantum, sed etiam amari potest: tum, quemadmodum Livius praecipit, ut quisque erit Ciceroni simillimus. In viii. 2, 18 there is a reference probably to the same source: Livy is made the authority for the story of a teacher 'qui discipulos obscurare quae dicerent iuberet, Graeco verbo utens *σκότισον*.' Sen. Ep. 100 Nomina adhuc T. Livium. scripsit enim et dialogos, quos non magis philosophiae adnumerare possis quam historiae, et ex professo philosophiam continentes libros. The son is mentioned again in Plin. N. H. i. 5 and 6. See Teuffel, Rom. Lit. 251 § 4.

Demostheni et Ciceroni: §§ 105–112: Inv. x. 114. Note the pointed repetition of the names.

§ 40. **nostri iudicii summa**: 'my

summa. Paucos enim vel potius vix ullum ex his qui vetustatem pertulerunt existimo posse reperiri, quin iudicium adhibentibus adlaturus sit utilitatis quoque vetustissimis auctoribu
41 carentibus, plurimum fateatur novis sentio; quotus enim quis

opinion in general,' as opposed to the criticism of each writer individually. What the gist of this opinion is he states in the next sentence, with *enim*: see Crit. Notes.—For *summa* cp. § 48: 3 § 10.

vix ullum, &c.: § 57. Mayor compares Plin. Ep. iii. 5 § 10 (of the elder Pliny) nihil enim legit quod non excerperet: dicere enim solebat nullum esse librum tam malum ut non aliqua parte prodesset. It would be hard to be so charitable now!

vetustatem pertulerunt: 'have stood the test of time.' The phrase is properly used of wine,—wine that will 'keep,' as we should say (aetatem ferre): Cic. de Amic. § 67 ut ea vina quae vetustatem ferunt: ii. 4, 9 musta . . . et annos ferent et vetustate proficiunt: Cat. de R. R. 114, 2 vinum in vetustatem servare. So Ovid, of his own works, scripta vetustatem si modo nostra ferent, Trist. v. 9, 8. For *vetustas* (lapse of time) cp. Cic. Brut. § 258. —There is a sort of antithesis between the class of authors here referred to and the *vetustissimi auctores* mentioned below. In the former he includes Cato and the Gracchi, ii. 5, 21: the latter are those who were hardly read at all in Quintilian's day. In general he uses *veteres* or *antiqui* in contradistinction to those who were to him *novi*, i. e. the writers of the post-Augustan period: including in the former Cicero himself as well as his predecessors. ii. 5, 23 et antiquos legere et novos: v. 4, 1 orationes veterum ac novorum: ix. 3, 1 omnes veteres et Cicero praecipue: Plin. Ep. ix. 22, 1, of C. Passennus Paullus, in litteris veteres aemulatur . . . Propertium in primis: Tac. Dial. 17, 18.

iudicium adhibentibus: § 131: § 72.

ingeniosis . . . carentibus: i. 8, 8 multum autem veteres etiam Latini conferunt, quamquam plerique plus ingenio quam arte valuerunt. Ov. Amor. i. 15, 14, of Callimachus, quamvis ingenio non valet, arte valet: Tr. ii. 424 Ennius ingenio maximus arte rudis. Mayor quotes also from Munro's Lucretius: vol. ii. p. 18 'At this period when the νεώτεροι, as

. . . ...ησειεν ἀναλῶσαι; and
Lives there a man with soul so dead
Who never to himself has said . . .?'

three fold division of style

(p. 44)

rectum dicendi (true standard of style)
in ii. 5. 11 called sermo rectus
in ix. 3. 3 simplex rectumque loquendi genus

Q. x. i. 44

qui ne minima quidem alicuius certe fiduciа partis memoriam posteritatis speraverit? Qui si quis est, intra primos statim versus deprehendetur, et citius nos dimittet quam ut eius nobis magno temporis detrimento constet experimentum. Sed non quidquid 42
ad aliquam partem scientiae pertinet, protinus ad faciendam φράσιν, de qua loquimur, accommodatum.

Verum antequam de singulis loquar, pauca in universum de varietate opinionum dicenda sunt. Nam quidam solos veteres 43
legendos putant neque in ullis aliis esse naturalem eloquentiam et robur viris dignum arbitrantur, alios recens haec lascivia

alicuius fiducia partis: 'with even the smallest confidence at least in some portion or other (of his writings).' For the obj. gen. cp. iv. 2, 113: ix. 3, 51.

memoriam posteritatis: see on § 31.

versus: § 38.

detrimento: vi. 3, 35 nimium enim risus pretium est si probitatis impendio constat. The word occurs less commonly than some of its synonyms with the genitive: here its etymological meaning (detero—tempus 'terere') makes it very appropriate.

§ 42. protinus: 'at once,' 'as a matter of course.' See on § 3: cp. statim § 24.

ad faciendam φράσιν: 'for the formation of style': cp. § 87 phrasin ... faciant: viii. 1, 1 igitur quam Graeci φράσιν vocant, Latine dicimus elocutionem. For the whole expression cp. § 65 ad oratores faciendos aptior: xii. 8, 5 cur non sit orator quando ... oratorem facit: x. 3, 3 vires ... faciamus: ib. § 10 qui robur aliquod in stilo fecerint: ib. § 28 faciendus usus: also i. 10, 6: ii. 8, 7: xii. 7, 1. *Faciendam* must have belonged to the original text: see Crit. Notes.—Hild reminds us that we must always keep this point of view in mind in estimating the literary judgments pronounced by Quintilian in this book: he is concerned mainly with *form*, in its relation to oratorical style. In the same way, § 87, he does not insist on the study of Macer and Lucretius: legendi quidem sed non ut φράσιν, id est corpus eloquentiae, faciant. M. Seneca opposes φράσις to ἕξις (§ 1): non ἕξις magna sed φράσις (of Albucius) Contr. vii. pr. § 2: elsewhere he has (Excerpt. Contr. iii. pr. § 7) habebat ... phrasin non vulgarem nec sordidam, sed lectam.

in universum: Tac. Germ. 6 in universum aestimanti: ib. 27 *in commune* opp. to *singuli*.

de varietate opinionum. Dosson refers to Hipp. Rigault, Histoire de la querelle des anciens et des modernes, vol. i. 1859. In the third cent. B.C. the question of the superiority of the ancients over the moderns was discussed between the supporters and the opponents of Demetrius of Phalerum: in Cicero's day it had become confused with the quarrel between the true and the false Atticists (cp. Brut. § 283 sq.): Horace treated it in the first Epistle of the Second Book: in Quintilian's own time it was still discussed, as may be seen from this passage and from the Dialogus de Oratoribus.

§ 43. solos veteres. Here again (see on § 40) *veteres* includes the writers of the Augustan age: cp. §§ 118, 122, 126: 2 § 17. See also ii. 5, 21 sq., where Quintilian says that in the case of young people both extremes should be avoided:—the ancients (such as the Gracchi and Cato), fient enim horridi atque ieiuni: the moderns, with their depraved taste, 'ne recentis huius lasciviae flosculis capti voluptate prava deleniantur.'

robur viris dignum: ii. 5, 23 ex quibus (sc. antiquis) si adsumatur solida ac virilis ingenii vis deterso rudis saeculi squalore, tum noster hic cultus clarius enitescet: i. 8, 9 sanctitas certe et, ut sic dicam, virilitas ab iis (i.e. the veteres Latini) petenda est, quando nos in omnia deliciarum vitia dicendi quoque ratione defluximus: v. 12, 17.

recens haec lascivia deliciaeque: 'the voluptuous and affected style of our own day'—opp. to rectum dicendi genus, below. Cp. 'recentis huius lasciviae flosculi,' quoted above, also 'deliciarum vitia.' Mayor cites Sen. Ep. xxxiii. 1 non fuerunt circa flosculos occupati: totus contextus

deliciaeque et omnia ad voluptatem multitudinis imperitae com-
posita delectant. Ipsorum etiam qui rectum dicendi genus
sequi volunt, alii pressa demum et tenuia atque quae minimum

illorum virilis est. See on lascivus § 88. Seneca is probably aimed at here: cp. § 125 sq., and Introd. p. xxv. sqq.

§ 44. rectum dicendi genus: the true standard of style (cp. § 89), natural and unaffected, and imitating neither the rude archaism of the ancients nor the bad taste of the moderns. In ii. 5, 11 it is called sermo rectus ('straight,' i. e. direct and natural) et secundum naturam enuntiatus: and in ix. 3, 3, simplex rectumque loquendi genus: the style which aims above everything at the clear and effective expression of thought, apart from all ornament and trickery. Though termed here a *genus*, it is itself divided into three *genera*: (1) the simple, terse, concise (*ἰσχνόν*, tenue, subtile, pressum ... quod minimum ab usu cotidiano recedit): (2) the grand, broad, lofty, stirring, passionate (*ἁδρόν*, uber, grande, amplum, elatum, concitatum); (3) the flowing, plastic, polished, smooth, melodious, intermediate (*ἀνθηρόν*, lene, nitidum, suave, compositum, medium).

This threefold division of style, ascribed to Theophrastus, was generally recognised in Greece after the latter part of the 4th century B.C. Gellius (vi. 14, 8) tells us that Varro recognised it, employing *uber*, *gracile*, and *mediocre* to represent *ἁδρόν*, *ἰσχνόν*, and *μέσον*; and Mr. Nettleship (J. of Philol. xviii. p. 232) thinks that his treatise *περὶ χαρακτήρων* bore on this subject. It is adopted in Cornif. ad Herenn. iv. §§ 11–16, and is carefully explained by Cicero in the Orator §§ 20–21 (where see Sandys' notes): tria sunt omnino genera dicendi quibus in singulis quidam floruerunt, perseque autem, id quod volumus, perpauci in omnibus. Quintilian evidently considers that Cicero (see § 108) came up to his own ideal standard in all three styles: Or. § 100 is est enim eloquens qui et humilia subtiliter et magna graviter et mediocria temperate potest dicere.

Dion. Hal. (probably following Theophrastus *περὶ λέξεων*) has the same division, distinguishing as the *τρία πλάσματα τῆς λέξεως* or *γενικώτατοι χαρακτῆρες* the *χαρακτὴρ ἁδρός* (*genus grande*), *ἰσχνός* (*genus tenue, subtile*), and *μέσος* (*medium, mediocre*): de Dem. 33 and 34. In xii. 10, 58 Quintilian repeats this: discerni posse etiam recte dicendi genera inter se videntur. Namque unum *subtile*, quod *ἰσχνόν* vocant, alterum *grande* atque robustum, quod *ἁδρόν* dicunt, constituunt; tertium alii *medium* ex duobus, alii *floridum* (namque id *ἀνθηρόν* appellant) addiderunt. In the next section he goes on to connect this triple division with the three functions of the orator as laid down in iii. 5, 2: tria sunt item quae praestare debeat orator, ut doceat, moveat, delectet. The 'plain' style is especially adapted for teaching and explaining: the 'grand' for moving the feelings; while of the 'middle' he says 'ea fere ratio est ut ... delectandi sive conciliandi praestare videatur officium.' Cp. Arist. Rhet. i. 2 p. 1356 *a* 2 *τῶν δὲ διὰ τοῦ λόγου παρεχομένων πίστεων τρία εἴδη ἐστίν· αἱ μὲν γὰρ εἰσιν ἐν τῷ ἤθει τοῦ λέγοντος* (those which conciliate good-will—the *medium, lene, compositum genus*), *αἱ δὲ ἐν τῷ τὸν ἀκροατὴν διατεθῆναί πως* (those which stir the passions—the *grande genus*), *αἱ δὲ ἐν αὐτῷ τῷ λόγῳ διὰ τοῦ δεικνύναι ἢ φαίνεσθαι δεικνύναι* (those which are addressed to the intellect—the *genus subtile*). Further on (xii. 10 § 64) he says that the three classes are typified by the oratory of Menelaus, Nestor, and Ulysses: cp. ii. 17, 8 and Gellius, vi. 14.

In anticipation of the rest of the section the main features of each of the three styles may here be resumed. The 'grand' is distinguished by a careful avoidance of everything familiar and ordinary: it seeks to rise above the common idiom by a sustained dignity both of thought and language, and employs a profusion of ornament of every kind. The 'plain' style is marked by simplicity and clearness: it may employ the aid of art, but it is an art that conceals itself in the avoidance of everything unfamiliar and in the artistic use of the language of ordinary life. The 'middle' style has more charm than force: while not distinguished for the excellencies of the other species it has a grace and sweetness of its own, whence its alternative designation *floridum* (*ἀνθηρόν*) in Quintilian, quoted above: see note on § 80.

pressa ... et tenuia, &c., i. e. the *subtile genus*, or 'plain style.' *Pressus* is used in Quintilian both of a writer and of his style: it means 'concise' (premo), 'terse,'

ab usu cotidiano recedant, sana et vere Attica putant; quosdam

and the juxtaposition of *tenuis* here shows that 'plain straightforwardness' is the quality referred to. Cp. xii. 10, 38 tenuiora haec ac pressiora: Cic. de Orat. ii. § 96, where oratio pressior is opp. to luxuries quaedam quae stilo depascenda est: Brut. § 201 attenuate presseque dicere opp. to sublate ampleque: Quint. viii. 3, 40 dicere abundanter an presse ... magnifice an subtiliter: ii. 8, 4 presso limatoque genere dicendi: § 15 non enim satis est dicere presse tantum aut subtiliter aut aspere. *Pressum* is well defined by Mayor on this passage: 'pruned of all rankness, concise, quiet, moderate, self-controlled; opposed to extravagance, heat, turgidity, redundance': cp. premere tumentia 4 § 1. To writers *pressus* is applied §§ 46, 102: 2 § 16: cp. xii. 10, 16 (Attici) pressi et integri ... (Asiani) inflati et inanes: Brut. § 51 parum pressi et nimis redundantes: ib. § 202 cavenda presso illi oratori inopia et iciunitas: Tac. Dial. 18 inflatus et tumens nec satis pressus sed supra modum exultans.—In Cic. de Or. ii. § 56 Wilkins thinks that *pressus* (verbis aptus et pressus—of Thucydides) means 'precise,' not 'concise': comparing de Fin. iv. 10, 24 mihi placet agi subtilius et pressius: Tusc. iv. 7, 14 definiunt pressius: Cic. Hortens. Fragm. 46 (Baiter) 'pressum, subtile, M. Tullius in Hortensio, quis te aut est aut fuit unquam in partiundis rebus, in definiendis, in explicandis pressior?' Cp. Quint. iv. 2, 117 pressus et velut adplicitus rei cultus.—The word frequently occurs in Pliny: see Mayor on iii. 18, 10.

tenuia: § 64: 2 § 19. The Greek equivalents are *ἰσχνόν, λιτόν, ἀφελῆ*. Cp. Or. § 20, where Sandys says "The primary meaning of *tenuis* is 'thin'; its metaphorical use as an epithet of style is derived, not from the notion of slimness and slenderness of form (like *ἰσχνόν* and *gracilis*), but from thinness and fineness of texture (§ 124 'tenuis causa,' 'tenue argumentandi filum'; Quint. ix. 4, 17 illud in Lysia dicendi textum tenue atque rasum, *al.* rarum). Cp. *subtilis* and *simplex*." The word is used in a depreciatory sense xii. 8, 1 neque enim quisquam tam ingenio tenui reperietur qui, cum omnia quae sunt in causa diligenter cognoverit ad docendum certe iudicem non sufficiat. In this sense Hor. Car. ii. 16, 38 is generally interpreted: spiritum Graiae tenuem Camenae.—For atque quae, see Crit. Notes.

demum, 3 § 13: 6 § 5: = 'only,' for *tantum, dumtaxat*, with no indication of time, though Frieze says the use implies 'that some conclusion has been reached as the only thing that remains to be accepted after every alternative has been considered.' So i. pr. 3 plusquam imponebatur oneris sponte suscepi, ... simul ne vulgarem viam ingressus alienis demum vestigiis insisterem: ii. 15, 1 bonis demum (haec) tribui volunt. Suet. Aug. 24: Traian. ad Plin. E. 10, 33.—It is, of course, frequent in Latin of every period with pronouns, to give emphasis, like *adeo*: ei demum oratori, Cic. de Or. ii. § 131.

usu cotidiano: xii. 10, 40 Adhuc quidam nullam esse naturalem putant eloquentiam nisi quae sit cotidiano sermoni simillima: viii. pr. 23 sunt optima minime arcessita et simplicibus atque ab ipsa veritate profectis similia, § 25 atqui satis aperte Cicero praeceperat 'in dicendo vitium vel maximum esse a vulgari genere orationis ... abhorrere': xi. 1, 6 neque humile atque cotidianum sermonis genus ... epilogis dabimus. Mayor cites Dion. Hal. ad Cn. Pomp. de Plat. p. 758 R: id. de Lys. 3: de Isocr. 2 and 11.

sana et vere Attica. Those who take this view interpret the term 'Attic' too narrowly: it comprehends the best examples of all three *genera*. Quintilian protests against this misrepresentation in xii. 10, 21 sq. quapropter mihi falli multum videntur qui solos esse Atticos credunt tenues et lucidos et significantes, sed quadam eloquentiae frugalitate contentos ac semper manum intra pallium continentes: § 25 quid est igitur cur in iis demum qui tenui venula per calculos fluunt Atticum saporem putent, ibi demum thymum redolere dicant? ib. § 26 melius de hoc nomine sentiant credantque Attice dicere esse optime dicere. The discussion of the true and the false Atticism holds a place also in the Brutus of Cicero: see esp. § 201 sq. and §§ 283–292, the criticism of Calvus and his school: cp. ib. § 51 illam salubritatem Atticae dictionis et quasi sanitatem ... Asiatici oratores ... parum pressi et nimis redundantes. Rhodii saniores et Atticorum simillores. Or. § 90: de Opt. Gen. Or. § 8 imitemur ... eos potius qui incorrupta sanitate sunt, quod est proprium Atticorum: ib. §§ 11, 12. Tac. Dial. 25 omnes (Calvus, Asinius, Caesar, Brutus, Cicero) eandem sanitatem eloquentiae prae se ferunt: cp. 26 illam ipsam quam,

elatior ingenii vis et magis concitata et plena spiritus capit; sunt etiam lenis et nitidi et compositi generis non pauci amatores. De qua differentia disseram diligentius, cum de genere dicendi quaerendum erit: interim summatim, quid et a qua lectione petere possint qui confirmare facultatem dicendi volent, attingam: paucos enim, qui sunt eminentissimi, excerpere in animo est.

45 Facile est autem studiosis, qui sint his simillimi, iudicare, ne quisquam queratur omissos forte aliquos quos ipse valde probet; fateor enim plures legendos esse quam qui a me nominabuntur. Sed nunc genera ipsa lectionum, quae praecipue convenire intendentibus ut oratores fiant existimem, persequar.

iactant sanitatem non firmitate sed ieiunio consequuntur: Quint. ii. 4, 9 macies pro sanitate: xii. 10, 15 hi sunt enim qui suae imbecillitati sanitatis appellationem, quae est maxime contraria, obtendunt. So *ὑγιές* in Greek: cp. bona valetudo, Brut. § 64.

elatior ingenii vis, as in the *grave genus*, or 'grand style': Cic. Orat. §§ 97–99. Cp. nihil elatum vi. 2, 19: ib. §§ 20–24. For the compar. cp. *tersior* § 94.

et magis concitata. Frequently in Quintilian a comparative is followed by the positive with *magis*: cp. §§ 74, 77, 88, 94, 120. For *concitata* cp. §§ 73, 90, 114, 118: 2 § 23: xii. 10, 26.

plena spiritus: see on § 27: cp. §§ 16, 61, 104: 3 § 22.—In ix. 3, 1 Quintilian observes that in his time *plenus* was generally used with the abl., while in Cicero it usually has the gen. He himself has both.

lenis et nitidi et compositi generis, i. e. the 'middle' style: see above, and on § 121 (with quotation from Cic. Or. § 21: cp. ib. § 91 and §§ 95–96). Cp. xii. 10, 60: and 67 illud lene aut ascendit ad fortiora aut ad tenuiora summittitur. The constant antithesis of such words as *vehemens, acer*, &c. makes it probable that *lenis* is the right reading here, not *levis* (see Crit. Notes): cp. esp. Cic. de Or. ii. § 211, where lenis atque summissa (oratio) is opposed to intenta ac vehemens (quae suscipitur ab oratore ad concitandos animos atque omni ratione flectendos): de Or. i. § 255 sermonis lenitas... vis et contentio: Brut. 317 alter remissus et lenis... alter acer, verborum et actionis genere commodior: 'lenis' opposed to 'vehemens' de Or. ii. §§ 58, 200, 211, 216 and similarly to asper § 64: ib. iii. 7, 28: Or. § 127: Quint. iii. 8, 51: vi. 3, 87.

nitidi: see on § 9.

compositi: see on § 79 compositione. It means 'harmonious,' 'rhythmical,' referring to the careful arrangement of words, §§ 52, 66: 2 § 1. This is a special feature of the 'middle' style: compositione aptus xii. 10, 60.—(Dosson renders 'tranquille,' unimpassioned,—a common use of the word, but perhaps not so appropriate here.)

de genere dicendi: see xii. 10, §§ 63–70, where he teaches that every variety of style in oratory has its place and use.

confirmare facultatem dicendi = i. e. acquire the *firma facilitas* of § 1.

§ 45. paucos enim explains *summatim*, 'for *only* a few.' See Mayor on Iuv. x. 2: and cp. §§ 3, 8, 27, 31, 35, 42, 67, 87 for a similar limitation. See Crit. Notes.

studiosis, used absolutely (cp. studendum 3 § 29), of students of literature, or (most commonly) of students of rhetoric. So i. pr. 23: ii. 10, 15: xii. 10, 62: and (with *iuvenis*) 3 § 32: xii. 11, 31. Cp. Cic. de Opt. Gen. Or. § 13 (possibly with *dicendi*): Plin. Ep. iii. 5, 2 (where see Mayor's note): ib. iv. 13, 10: Tac. Dial. 21.

ne quisquam queratur: i. e. quod commemoro propterea, ne... 'I say this, lest,' &c.—For qui a me, see Crit. Notes.

genera ipsa: here and in § 104 *genera* = classes or kinds, as represented by their characteristic or typical writers.—"For *ipsum* in the sense of 'merely' cp. de Or. ii. §§ 109, 219, 306: ib. iii. § 222: pro Balb. § 33: ad Quint. Fratr. i. 3, 6: Val. Max. iii. 2, 7: Quint. ix. 2, 44: x. 1, 103."—Reid, on Orator (Sandys), § 181.

lectionum; 'what is to be read.' For the passive use cp. Sen. Tranq. i. 12 ubi lectio fortior erexit animum et aculeos

Igitur, ut Aratus ab Iove incipiendum putat, ita nos rite 46
coepturi ab HOMERO videmur. Hic enim, quem ad modum ex Oceano dicit ipse omnium *fluminum* fontiumque cursus initium capere, omnibus eloquentiae partibus exemplum et ortum dedit.

subdiderunt exempla nobilia. The plural occurs only here in Quintilian: elsewhere the word is singular, with an abstract meaning: but cp. § 19.—Note the accumulation of verbs at the end of the sentence.

§ 46. ab Iove incipiendum. Phaenom. 1 ἐκ Διὸς ἀρχώμεσθα. Cic. de Rep. i. § 36 imitemur (al. mitabor ergo) Aratum qui magnis de rebus dicere exordiens a Iove incipiendum putat.... rite ab eo dicendi principium capiamus. So Theocr. xvii. 1 Ἐκ Διὸς ἀρχώμεσθα καὶ ἐς Δία λήγετε Μοῖσαι—imitated by Vergil, Ecl. iii. 60 Ab Iove principium musae: cp. Hor. Od. i. 12, 13 quid prius dicam solitis parentis laudibus?—For Aratus see on § 55.

rite. Cp. § 85 ut apud illos (Graecos) Homerus sic apud nos Vergilius auspicatissimum dederit exordium. "Such a commencement will be a sort of consecration of the whole course; it is the solemn and auspicious order of proceeding."—Mayor.

coepturi ... videmur: sc. nobis: cp. § 56: Cic. de Off. i. §§ 1, 2: ii. § 5.—For the participle instead of the fut. inf. cp v. pr. § 5 eius praecepta sic optime divisuri videmur: ib. 7 § 13: i. 2, 2: ii. 5, 3: vi. pr. § 1 hanc optimam partem relicturus hereditatis videbar: ib. 4, 1: vii. 2, 42. Becher (Quaest. Gramm. p. 16) explains the usage by assuming an ellipse, so that 'rite coepturi ab Homero videmur' = 'nos ab Homero coepturi rite coepisse videmur'; but this is unnecessary, and the collocation of *coepturi* and *coepisse* in fact impossible.

ab Homero. So in the schools i. 8, § 5 ideoque optime institutum est ut ab Homero atque Vergilio lectio inciperet: cp. Plin. Ep. ii. 14, § 2.

ex Oceano. Il. xxi. 195–197 Ὠκεανοῖο ἐξ οὗπερ πάντες ποταμοὶ καὶ πᾶσα θάλασσα Καὶ πᾶσαι κρῆναι καὶ φρείατα μακρὰ νάουσιν.—Dion. Hal. uses the same image de Comp. Verb. 24 Κορυφὴ μὲν οὖν ἁπάντων καὶ σκοπός, ἐξ οὗπερ πάντες ποταμοὶ καὶ πᾶσα θάλασσα καὶ πᾶσαι κρῆναι δικαίως ἂν Ὅμηρος λέγοιτο. Cp. Ovid, Amor. iii. 9, 25 Aspice Maeoniden, a quo, ceu fonte perenni, Vatum Pierlis ora rigantur aquis.

omnium fluminum fontiumque. For the reading see Crit. Notes: cp. § 78.

omnibus eloquentiae partibus. Eustathius pr. ad Odys. p. 1379 τὸν πάσης τῆς ἐν λόγοις τέχνης καθηγητήν, ἐξ οὗ οἷα τινὸς ὠκεανοῦ πάντες ποταμοὶ καὶ πᾶσαι λογικῶν μεθόδων πηγαί: Manilius, Astr. ii. 8 Cuiusque ex ore profusos Omnis posteritas latices in carmina duxit Amnemque in tenues ausa est diducere rivos Unius fecunda bonis. Cp. the references to Homer in the various departments of literature dealt with by Quintilian: §§ 61, 65, 81, 85, 86. So xii. 11, 21 in quo (sc. Homero) nullius non artis aut opera perfecta aut certe non dubia vestigia reperiuntur. Cic. Brut. § 40 ornatus in dicendo et plane orator. Homer's influence on all later culture is a common-place in ancient writers. Specially in regard to oratory, the speeches of his three heroes were taken as types of three styles of rhetoric: xii. 10, 64: ii. 17, 8. The eulogy here pronounced on him is systematically arranged with reference to the essential elements of practical oratory. After alluding to (1) the three kinds of oratory (see notes on § 44) in the terms *sublimitas*, *proprietas*, *pressus*, *laetus* (§ 46), he passes (2) to the two classes of practical speeches, judicial and deliberative (*litium ac consiliorum*) (§ 47): and then refers to (3) the mastery of the emotions (*adfectus*) (§ 48); (4) the constituent parts of a regular forensic speech—(*prooemium*, *genera probandi ac refutandi*, *epilogus*) (§§ 48, 49, 50): (5) well-chosen terms, well-put thoughts, lively figures, and everywhere clear arrangement (*dispositio*) (§ 50). "In this notice of Homer and in that of Cicero (§ 105 sqq.) and of Seneca (§ 125 sqq.) Quintilian introduces more of detail than in his brief remarks on the rest of the authors in his sketch. In general his plan, as indicated above in §§ 44, 45, is to mention the typical writers of different departments of literature best adapted to the purposes of the orator or forensic advocate, and in a few words to point out their characteristics with particular reference to their fitness as exemplars of oratorical style, or φράσις. As this is his sole aim, so distinctly stated, the strictures of some critics on the brevity and meagreness of these notices show that they have failed to comprehend the purpose of the author."—Frieze.

Hunc nemo in magnis rebus sublimitate, in parvis proprietate superaverit. Idem laetus ac pressus, iucundus et gravis, tum copia tum brevitate mirabilis, nec poetica modo, sed oratoria
47 virtute eminentissimus. Nam ut de laudibus, exhortationibus,

sublimitate: § 27: viii. 6, § 11.

proprietate. Here this word furnishes a sort of antithesis to *sublimitas*, and means 'suitability,' 'simplicity,' 'naturalness': cp. the definition given at viii. 2, 1 *sua cuiusque rei appellatio*. In the same sense § 64 *sermone proprio*, of an easy and unaffected style. A different use of *proprius* will be found at § 6 (where see note): § 29: 5 § 8.

superaverit. For this subj. of modified assertion cp. on *fuerit* § 37.

laetus, 'flowery,' i.e. rich, ornate, exuberant. Cp. 2 § 16: xii. 10, 80: xi. 1, 49. This use is akin to that by which the word is employed as a metaphor to denote richness of vegetation: Verg. Georg. i. 1 and 74 (cp. note on 5 § 14): and also of the sleek condition of well-fed cattle: Aen. iii. 220. Cp. Cic. de Orat. iii. § 155.—There is no need for Francius's conj. *latus* or Kraffert's *latior* (cp. xii. 10, 23), or Gustaffson's *elatus* (4 § 1).

pressus, pruned, trimmed down, 'chaste,' 'concise': see on § 44.

iucundus et gravis, 'sprightly and serious.' So § 119 *iucundus et delectationi natus*: and *iucunditas* §§ 64, 82: 2 § 23. Mayor cites Plin. Ep. iv. 3, 2 *nam severitatem istam pari iucunditate condire summaeque gravitati tantum comitatis adiungere non minus difficile quam magnum est*: ib. v. 17, 2 (of Calpurnius Piso) *excelsa depressis, erilia plenis, severis iucunda mutabat*.

tum ... tum: a usage (frequent in Cicero) which Quintilian sought to revive. Wölfflin, Archiv f. Lexikogr. ii. p. 241.

§ 47. **Nam ut, &c.** This sentence contains the proof of Homer's *oratoria virtus*: he furnishes models of the three recognised styles of rhetoric, (1) genus demonstrativum (ἐπιδεικτικόν) or *laudativum*: (2) genus deliberativum sive *suasorium* (συμβουλευτικόν): and (3) genus iudiciale (δικανικόν). Cp. iii. 4. Cope Arist. Rhet. introd. 118–123, and the notes on 13 § 1: Cic. de Inv. i. §§ 7, 8, 12: ii. §§ 12, 13: Orat. Part. §§ 10–14, 69–138: de Orat. i. § 141 and Wilkins' introd. p. 56.

In the words *ut ... taceam*, Quintilian passes lightly over the main features of the γένος ἐπιδεικτικόν (set speeches aiming at display—ἐπίδειξις, 'ostentatio declamatoria' iv. 3, 2), in order to dwell more specially on the appropriateness of the study of Homer with reference to forensic and legislative debates (litium ac consiliorum). In doing so, he no doubt wishes to indicate the relative importance of the three kinds for the practical training of the orator, just as Cicero (Or. §§ 37–42) restricts his portraiture of the perfect orator to the *practical* oratory of public life, i.e. the deliberative and forensic branches, to the exclusion of the γένος ἐπιδεικτικόν.

laudibus. These belong distinctly to the epideictic branch, for which see iii. 4, 12: Tac. Dial. 31 in laudationibus de honestate disserimus. So ἔπαινος and ἐγκώμιον: see Volkmann, Rhet. § 33. As examples of *laudationes* may be cited Cicero's Eulogy on Cato (Or. § 35) and his sister Porcia (ad Att. xiii. 37, 3): and in Greek the Evagoras and Helenae Encomium of Isocrates.

exhortationibus might in itself (like *consolationibus*: cp. xi. 3, 153) be used of the *genus deliberativum*, which included the *suasoriae* (Tac. Dial. 35)—'consilium dedimus Sullae privatus ut altum dormiret, Iuv. i. 16; and in order to find a reference in each of the three items enumerated to the three kinds of rhetoric, Kraffert proposed to read *consultationibus* for *consolationibus* (cp. controversiae Tac. Dial. 35), so that *laudibus* should = laudativum genus, *exhortationibus* = deliberativum, and *consultationibus* = iudiciale. But this is a misunderstanding of Quintilian's meaning. *Exhortatio* and *consolatio* may easily enter into a λόγος ἐπιδεικτικός, a speech written for display and not for delivery in public, just as *suasio* does in the passage of the *Orator* referred to above: laudationum et historiarum et ... suasionum ... reliquarumque scriptionum formam, quae absunt a forensi contentione, eiusque totius generis, quod Graece ἐπιδεικτικὸν nominatur ... non complectar hoc tempore (§ 37). Cp. Quint. iii. 4, 14 an quisquam negaverit Panegyricos ἐπιδεικτικοὺς esse? atqui formam suadendi habent, &c.

consolationibus taceam, nonne vel nonus liber, quo missa ad Achillen legatio continetur, vel in primo inter duces illa contentio vel dictae in secundo sententiae omnes litium ac consiliorum explicant artes? Adfectus quidem vel illos mites vel hos concitatos 48 nemo erit tam indoctus qui non in sua potestate hunc auctorem habuisse fateatur. Age vero, non utriusque operis sui ingressu in paucissimis versibus legem prooemiorum non dico servavit, sed constituit? Nam benevolum auditorem invocatione dearum

legatio of Odysseus, Aias, and Phoenix: contentio between Achilles and Agamemnon: dictae . . . sententiae: the council of war (Agamemnon, Ulysses, Nestor, Thersites) Il. ii. 40–394.—The selection from a poet of such passages as seemed to bear most closely on the training of a student of rhetoric was a familiar process in ancient schools.

litium ac consiliorum. These words contain a distinct reference to the *genus iudiciale* and the *genus deliberativum*, respectively,—to the exclusion of the *genus demonstrativum*, i. e. the 'epideictic' or non-practical kind of speeches. Cp. Cic. de Orat. i. § 22 Graecos . . . video . . . seposuisse a ceteris dictionibus eam partem dicendi quae in forensibus disceptationibus iudiciorum aut deliberationum versaretur: cp. suasoriae et controversiae Tac. Dial. 35. The prominence given to *litium ac consiliorum* shows that Professor Mayor is wrong in seeing in *exhortationibus* and *consolationibus* above a specific reference to the 'genus deliberativum': that would involve a duplicate enumeration.

artes: the 'rules of art,' or technical precepts of the rhetoricians. See on § 15 exempla potentiora . . . ipsis quae traduntur artibus.

§ 48. Adfectus quidem, &c. In the passage which Quintilian may have had in view, Dionysius, after showing, as Quintilian has done, that Homer is admirable in every respect, and not in one only, goes on to say that he is a master in particular of the *ἤθη* and *πάθη*, of *μέγεθος* (rerum magnitudine § 48) and of *οἰκονομία* (in dispositione totius operis § 50): *τῆς μὲν οὖν Ὁμηρικῆς ποιήσεως οὐ μίαν τινὰ τοῦ σώματος μοῖραν, ἀλλ' ἐκτέτακται τὸ σύμπαν, καὶ λάβοι ζῆλον ἠθῶν τε τῶν ἐκεῖ καὶ παθῶν καὶ μεγέθους, καὶ τῆς οἰκονομίας καὶ τῶν ἄλλων ἀρετῶν ἁπασῶν εἰς ἀληθῆ τὴν παρὰ σοὶ μίμησιν ἠλλαγμένων: περὶ μιμήσεως 2* (Usener, p. 19). See what Quintilian says of *adfectus* in vi. 2 §§ 8–10: esp. adfectus igitur concitatos *πάθος*, mites atque compositos *ἦθος* esse dixerunt: and cp. §§ 73 and 101 below. *Illos . . . hos* indicates what was a well-known antithesis. The former (*ἤθη*) were habitual and characteristic conditions of individual minds: the latter (*πάθη*) for the most part occasional (temporale vi. 2, 10), and more moving (perturbatio ib.).

tam . . . qui: see on § 41.

auctorem: 'master,' 'teacher.' Cp. on § 24.

Age vero: 'and further,' a formula of transition generally leading to something more important. Here it introduces the five constituent parts of an oration, exordium (*προοίμιον*), narratio, probatio, refutatio (*διήγησις, πίστις* or *ἀπόδειξις* or *κατασκευή, λύσις* or *ἀνασκευή* § 49), peroratio (*ἐπίλογος*). Cp. Cic. Or. § 122 and de Orat. ii. § 80 with Sandys' and Wilkins' notes: de Inv. i. § 19: Cornif. ad Herenn. i. § 4.

ingressu: see Crit. Notes.

non dico . . . sed. So 7 § 2: cp. i. 10, 35.

legem prooemiorum . . . constituit: iv. 1, 34 docilem sine dubio et haec ipsa praestat attentio, sed et illud, si breviter et dilucide summam rei, de qua cognoscere debeat, iudicaverimus: quod Homerus atque Vergilius operum suorum principiis faciunt: ib. § 42 ut sit in principiis recta benevolentiae et attentionis postulatio: Hor. Ars Poet. 140.

benevolum . . . intentum . . . docilem. The orator's first task is to gain the good-will of his hearers, and to secure their attention. Cp. iv. 1, 5 causa principii (i.e. prooemii, exordii) nulla alia est quam ut auditorem, quo sit nobis in ceteris partibus accommodatior, praeparemus. Id fieri tribus maxime rebus inter auctores plurimos constat, si benevolum attentum docilem fecerimus: iii. 5, 2: xi. 1, 6. Cic. de Orat. ii. § 115 and

quas praesidere vatibus creditum est, et intentum proposita rerum magnitudine, et docilem summa celeriter comprehensa facit.
49 Narrare vero quis brevius quam qui mortem nuntiat Patrocli, quis significantius potest quam qui Curetum Aetolorumque proelium exponit? Iam similitudines, amplificationes, exempla, digressus, signa rerum et argumenta ceteraque *genera* probandi

322–3: Brut. § 185. Mayor cites Dion. Hal. de Lysia 17 *οὔτε γὰρ εὔνοιαν κινῆσαι βουλόμενος, οὔτε προσοχήν, οὔτε εὐμάθειαν, ἀτυχήσειέ ποτε τοῦ σκοποῦ.*

invocatione dearum. *Μῆνιν ἄειδε, θεά*, and *Ἄνδρα μοι ἔννεπε, Μοῦσα.*

vatibus: 'bards,' instinctis divino spiritu vatibus xii. 10, 24: Verg. Eclog. ix. 32 me fecere poetam Pierides . . . me quoque dicunt vatem pastores. Tac. Dial. 9 Saleium nostrum, egregium poetam, vel si hoc honorificentius est, praeclarissimum vatem. *Poeta*, which is sometimes used slightingly of verse-makers (Cic. in Pis. 29 ut assentatorem, ut poetam: Tusc. i. 2 quod in provinciam poetas duxisset), had not the same solemn associations as *vates*.

creditum est: as at 4 § 1: cp. ii. 15, 7. The perfect is continuous = *νενόμισται*. The personal construction occurs at § 125. For the impersonal cp. Tac. Ann. ii. 69. 'Tacitus appears to prefer the personal construction when a single personal subject is spoken of, and the impersonal in other cases, but even this rule is by no means without exceptions' Furneaux, Introd. to Annals, p. 45.

intentum . . . magnitudine. Cic. de Inv. i. § 23 attentos autem faciemus si demonstrabimus ea quae dicturi erimus magna nova incredibilia esse.

docilem: 'receptive'; iv. 1, 34 (cited above on *legem prooemiorum*), ad Herenn. i. § 7 dociles auditores habere poterimus, si summam causae breviter exponemus.

comprehensa: cp. xi. 1, 51: ix. 3, 91 comprehensa breviter sententia. So Lucr. vi. 1083 sed breviter paucis praestat comprendere multa: Cic. de Orat. i. § 34. So that *celeriter* here almost = breviter.

§ 49. narrare: iv. 2, 31 eam (narrationem) plerique scriptores . . . volunt esse lucidam, brevem, veri similem: Cic. de Inv. i. § 28 brevis, aperta, probabilis.

qui . . . nuntiat: Antilochus, Il. xviii. 18. His *κεῖται Πάτροκλος* seems to have become proverbial: Pliny Ep. iv. 11, 12.

significantius: 'more graphically,' or 'with more force of expression.' Cp. significantia § 121.

qui . . . exponit, Phoenix, in Il. ix. 529 sqq.

iam, transitional particle, as often in Cicero: §§ 98, 111.

similitudines. v. 11, 1 tertium genus ex iis quae extrinsecus adducuntur in causam Graeci vocant *παράδειγμα*, quo nomine et generaliter usi sunt in omni similium adpositione et specialiter in iis quae rerum gestarum auctoritate nituntur. Nostri fere *similitudinem* vocare maluerunt quod ab illis *παραβολή* dicitur, hoc alterum *exemplum*: viii. 3, 72 praeclare ad inferendam rebus lucem repertae sunt similitudines (i.e. the use of simile).

amplificationes = *αὐξήσεις* (Cic. Or. § 125). The various rhetorical means of expanding and developing an idea in expression are discussed in viii. 4, 3 under the heads of *incrementum*, *comparatio*, *ratiocinatio*, and *congeries*. Ad Herenn. ii. 47 amplificatio est res quae per locum communem instigationis auditorum causa sumitur.

exempla: v. 11, 6 potentissimum autem est inter ea quae sunt huius generis exemplum, id est rei gestae aut ut gestae utilis ad persuadendum id quod intenderis commemoratio: ib. 2 § 1: Cic. de Inv. i. § 49. The stock illustration is that given in Aristotle's Rhetoric: "if a man has asked for a bodyguard, and the speaker wishes to show that the aim is a tyranny, he may quote the 'instances' (*παραδείγματα*) of Dionysius and Pisistratus."

digressus, 'episodes': cp. on § 33.

signa rerum et argumenta: the 'evidence of material facts' and 'inferences.' In the former we have sensible proof of things (e.g. cruenta vestis, clamor, livor, &c. v. 9, 1); in the latter logical deductions from circumstantial facts: v. 10, 11 cum sit argumentum ratio probationem praestans, qua colligitur aliquid per aliud, et quae quod est dubium per id quod dubium non est confirmat. To distinguish *signa* from *argumenta* Quintilian says v. 9, 1 nec inveniuntur ab oratore

ac refutandi sunt ita multa ut etiam qui de artibus scripserunt plurima earum rerum testimonia ab hoc poeta petant. Nam 50 epilogus quidem quis umquam poterit illis Priami rogantis Achillen precibus aequari? Quid? In verbis, sententiis, figuris, dispositione totius operis nonne humani ingenii modum excedit? ut magni sit virtutes eius non aemulatione, quod fieri non

sed ad eum cum ipsa causa deferuntur: and again, signa sive indubitata sunt, non sunt argumenta, quia, ubi illa sunt, quaestio non est, argumento autem nisi in re controversa locus esse non potest: sive dubia non sunt argumenta, sed ipsa argumentis egent: Cic. de Inv. § 48. For *argumenta* see v. 10, 1 hoc . . . nomine complectimur omnia quae Graeci ἐνθυμήματα, ἐπιχειρήματα, ἀποδείξεις vocant: ib. §§ 10–12.

ceteraque genera: see Crit. Notes.

probandi. After *narratio* comes *probatio* or (as more commonly in Cicero, e.g. de Inv. i. § 34) *confirmatio* (see on 5 § 12). So ii. 17, 6 narrent, probent, refutent. Cp. iv. 2, 79 aut quid inter probationem et narrationem interest, nisi quod narratio est probationis continua propositio, rursus probatio narrationi congruens confirmatio? For the *probationes artificiales* (ἔντεχνοι πίστεις) see v. chs. 8–12: for the *probationes inartificiales* (ἄτεχνοι πίστεις) ib. chs. 1–7.

refutandi. For Quintilian's definition see v. 13, 1 sq., and cp. note on *destructio* 5 § 12. Cicero often uses *refellere*: de Orat. ii. § 163 aut ad probandum aut ad refellendum. For *refutare* cp. ib. § 80 nostra confirmare argumentis ac rationibus, deinde contraria refutare: §§ 203, 307, 312.—In de Prov. Cons. § 32 and de Har. Resp. § 7 (conatum refutabo) the word is used in the sense of *repellere*.

artibus, the 'principles of rhetoric': §§ 15 and 47.

testimonia, 'illustrations,' confirmatory examples. Cp. i. 8, 12. 'Homerus' in the index to most Greek and Latin authors will supply evidence of the truth of Quintilian's statement. Cic. ad Att. i. 16, 1 respondebo tibi ὕστερον πρότερον Ὁμηρικῶς: Plin. Ep. iii. 9, 28 praepostere . . . facit hoc Homerus multique illius exemplo.

§ 50. nam. See on § 12: cp. §§ 9, 50.

epilogus = peroratio: see note on § 107. The advocate will find many pathetic and moving passages in Homer such as will be serviceable for his closing appeal, which is generally addressed to the feelings and hearts of his hearers; vii. 4, 19 epilogi omnes in eadem fere materia versari solent: vi. 1, 1 eius (perorationis) duplex ratio est, posita aut in rebus aut in adfectibus. Cicero uses *conclusio* as a synonym, de Inv. i. § 98, where he says it has three parts, *enumeratio*, *indignatio*, and *conquestio*, defining the last (§ 106) as oratio auditorum misericordiam captans. in hac primum animum auditoris mitem et misericordem conficere oportet.—For Priam's entreaty see Il. xxiv. 486 sqq.

Quid? . . . nonne: cp. Cic. de Nat. Deor. i. § 119. So with *non* § 56 below, and 2 § 25.

verbis, sententiis, figuris: xii. 9, 6 verborum quidem dilectus, gravitas sententiarum, figurarum elegantia. For *figurae* see on § 12. *Sententiis* = γνώμαις §§ 52, 60, 68, 90, 102, 129, 130: 2 § 17: 5 § 4. See viii. 5, 1 sq. consuetudo iam tenuit ut mente concepta sensus vocaremus, lumina autem praecipueque in clausulis posita sententias . . . antiquissimae sunt quae proprie, quamvis omnibus idem nomen sit, sententiae vocantur, quas Graeci γνώμας appellant: utrumque autem nomen ex eo acceperunt quod similes sunt consiliis aut decretis. est autem haec vox universalis, quae etiam citra complexum causae possit esse laudabilis, &c.

dispositione = οἰκονομίᾳ: see on *adfectus* § 48. Cp. 5 § 14.

humani ingenii modum: § 86 ut illi naturae caelesti atque immortali cesserimus.

ut magni sit. There has been some controversy over this. The text is best explained by supplying *ingenii* out of what immediately precedes. Others supply *viri*, which is actually given in some of the later MSS.: while others again take *magni* as a gen. of price 'of great value,' or 'worth much.' Wrobel thinks it can stand alone, as *res magni est*: i. e. it 'takes a good deal' even to appreciate Homer's excellences. Kiderlin supposes that *spiritus* has fallen out, and compares i. 9, 6. See Crit. Notes.

51 potest, sed intellectu sequi. Verum hic omnes sine dubio et in omni genere eloquentiae procul a se reliquit, epicos tamen praecipue, videlicet quia clarissima in materia simili comparatio
52 est. Raro adsurgit HESIODUS magnaque pars eius in nominibus est occupata, tamen utiles circa praecepta sententiae levitasque verborum et compositionis probabilis, daturque ei
53 palma in illo medio genere dicendi. Contra in ANTIMACHO vis

intellectu sequi: ii. 5, 21 neque vim eorum adhuc intellectu consequentur.

§ 51. **sine dubio**: see Introd. p. liii.

clarissima comparatio: 'the contrast is most striking.'

§ 52. **adsurgit**: cp. insurgit § 96: 2 § 23: i. 8, 5 sublimitate heroi carminis animus adsurgat.—If Hesiod 'seldom soars' it is because in him epic poetry has descended to the sphere of common life. Homer was the bard of 'warriors and noble men' in the brave days of old, Hesiod is the poet of the people, earning their daily bread in the labour of the field.

pars eius: metonymy for *pars carminum eius*: cp. on § 31 poetis.—Gemoll proposes to read *operis eius*: cp. §§ 35 and 63.

in nominibus: specially in the Theogony: e.g. 226 sqq., 337 sqq.

circa: 'in regard to': 2 § 14: 5 §§ 5, 6. Such uses of *circa* (like περί, ἀμφί, c. acc.) are very frequent in Quintilian and later writers: ii. 16, 14 circa quae omnia multus hominibus labor: iii. 11, 5 circa verba dissensio. Also with verbs Pr. § 20 circa ima subsistere: vii. 1, 54 circa patrem quaerimus; and for 'in the time of' (like κατά) ii. 4, 41 circa Demetrium Phalerea. It is also used absolutely ix. 2, 45 omnia circa fere recta sunt: cp. 7 § 16 below. For exx. from other writers see Hand, Turs. ii. pp. 66–8.

praecepta. Lindner translates 'Lehrvorschriften.' The reference is to Hesiod's proverbial philosophy: 'maxims of moral wisdom.'

sententiae: § 50. See Duncker's Greece, vol. i. p. 485: Cic. ad Fam. vi. 18, 5 Lepta suavissimus ediscat Hesiodum et habeat in ore τῆς δ' ἀρετῆς ἱδρῶτα et cetera: Brut. § 15 illud Hesiodium laudatur a doctis, quod eadem mensura reddere iubet qua acceperis, aut etiam cumulatiore, si possis. Cp. Crit. Notes.

levitas verborum et compositionis. Here Quintilian is again in exact agreement with Dion. Hal. περὶ μιμήσεως 2 (Usener, p. 19), Ἡσίοδος μὲν γὰρ ἐφρόντισεν ἡδονῆς καὶ ὀνομάτων λειότητος καὶ συνθέσεως ἐμμελοῦς. It is also to be noted that Dionysius names Hesiod, Antimachus, and Panyasis after Homer.—Mayor cites Demetrius περὶ ἑρμηνείας § 176, who 'calls that ὄνομα λεῖον which has many vowels, as Αἴας,—opp. to τραχύ, as βέβρωκε; ib. § 299 he defines ἡ λειότης ἡ περὶ σύνθεσιν, such as the school of Isocrates cultivated, the painful avoidance of hiatus.' Cic. de Orat. iii. § 171 struere verba sic ut neve asper eorum concursus neve hiulcus sit, sed quodam modo coagmentatus et levis: cp. § 172: Or. § 20: Quint. ii. 5, 9 levis et quadrata . . . compositio: viii. 3, 6.—For *compositio* (the combination of words) see on § 79: and cp. §§ 44, 66, 118: 2 § 13: 3 § 9: viii. ch. 4, esp. § 22 in omni porro compositione tria sunt genera necessaria, ordo, iunctura, numerus: ad Herenn. iv. § 18 compositio est verborum constructio quae facit omnes partes orationis aequabiliter perpolitas.

medio genere. See on § 44. Dion. Hal. de Comp. Verb. 23, p. 173 R. ἐποποιῶν μὲν οὖν ἔγωγε μάλιστα νομίζω τουτονὶ τὸν χαρακτῆρα (sc. τὸν ἀνθηρόν or *medium* Quint. xii. 10, 58) ἐπεξεργάσασθαι Ἡσίοδον.—From the point of view of oratory, the *medium genus* was the Rhodian school (xii. 10, 18), which stood between the *genus Atticum* and *Asianum*, 'quod velut medium esse atque ex utroque mixtum volunt: neque enim Attice pressi neque Asiane sunt abundantes' (sc. Rhodii).

§ 53. **Antimachus** of Colophon (or rather Claros by Colophon) flourished about B.C. 405. He wrote a Thebaid, an epic narrative of the wars of the Seven against Thebes and of the Epigoni: Cic. Brut. § 191. Fragments of his poems have been preserved. He also edited a critical text of Homer. Antimachus served as a model for Statius, and for the emperor Hadrian: Spartian § 15 Catachanas libros

et gravitas et minime vulgare eloquendi genus habet laudem. Sed quamvis ei secundas fere grammaticorum consensus deferat, et adfectibus et iucunditate et dispositione et omnino arte deficitur, ut plane manifesto appareat quanto sit aliud proximum esse, aliud secundum. PANYASIN, ex utroque mixtum, putant in 54

obscurissimos Antimachum imitando scripsit. For the criticism *vis . . . laudem* cp. Dion. Hal. l. c. *Ἀντίμαχος δ' εὐτονίας (ἐφρόντισεν) καὶ ἀγωνιστικῆς τραχύτητος καὶ τοῦ συνήθους τῆς ἑλλαγῆς.*

minime vulgare: viii. pr. § 25: Arist. Poet. § 22 *λέξεως δὲ ἀρετὴ σαφῆ καὶ μὴ ταπεινὴν εἶναι.* An uncommon elevation of style was evidently one of his characteristics.

habet laudem = *ἔχει ἔπαινον.* Xen. Anab. vii. 6, 33: Plin. xxxvii. § 65: xxxvi. § 164.

secundas: sc. partes, after Homer: § 58. So Cic. Or. § 18 cui (Pericli) primae sine controversia deferebantur: Brut. § 84: ad Att. i. 17, 5. The phrase is probably borrowed from the theatre: primas agere Brut. § 308: Hor. Sat. i. 9, 46. On the other hand primas ferre (Brut. § 183) suggests *πρωτεῖα φέρεσθαι.* Tac. Ann. xiv. 21 eloquentiae primas nemo tulit, sed victorem esse Caesarem pronuntiatum.

grammaticorum consensus. For this sense of *grammatici* ('literary critics,' 'professors of literature' Hor. A. P. 78) cp. ii. 1, 4 grammatice, quam in Latinum transferentes litteraturam vocaverunt . . . cum praeter rationem recte loquendi non parum alioqui copiosam prope omnium maximarum artium scientiam amplexa sit.—The phrase is one more indication of the second-hand character of Quintilian's criticism of Greek authors: cp. § 27, where he specially refers to Theophrastus: § 52 datur ei palma: § 54 putant: § 58 princeps habetur and confessione plurimorum: § 59 Aristarchi iudicio: § 72 consensu omnium: § 73 nemo dubitat. No doubt Quintilian and Dionysius were both indebted to the lists of the Alexandrian bibliographers.

adfectibus . . . deficitur: 'he fails in pathos': § 48. His lament for Lyde (nec tantum Clario Lyde dilecta poetae Ovid, Tr. i. 6, 1) contained a catalogue of the misfortunes of all the mythical heroes who had lost their loves. *Λύδη καὶ παχὺ γράμμα καὶ οὐ τόρον* Callim. fr. 441.

iucunditate: see on § 46.

dispositione: § 50. Catull. 95, 10 At populus tumido gaudeat Antimacho.

arte: 'poetical skill.'

plane: see Introd. p. lii.

proximum . . . secundum. Cp. Verg. Aen. v. 320 proximus huic longo sed proximus intervallo insequitur Salius. *Secundus* here means much less than *proximus* ('very near'): it only means 'prior tertio et reliquis.' Cp. Corn. Nep. Pelop. iv. 2 haec fuit altera persona Thebis sed tamen secunda ita ut proxima esset Epaminondae: § 85 below, secundus . . . est Vergilius, propior tamen primo quam tertio, i. e. Vergil is *proximus* to Homer as well as *secundus*.—This is the usual explanation, motived probably by the recurrence of *secundum* so soon after *secundas* above (cp. §§ 58, 72, 85). The difficulty is that it is exactly the reverse of the well-known passage in Horace, Car. i. 12, 18 nec viget quidquam simile (Iovi) aut secundum: proximos illi tamen occupavit Pallas honores, where the idea is that Pallas is what sportsmen call a 'bad second,'—*proximus* meaning 'next' (however far apart), while *secundus* (sequor) implies contiguity. The two passages could be reconciled by supposing that Quintilian has negligently omitted to note the repetition *secundas . . . secundum*, and that he means 'what a difference there is between a bad (proximum) and a good second' (secundum)—between being second and coming near the first. Cp. Cic. Brut. § 173 Duobus igitur summis, Crasso et Antonio, L. Philippus proximus accedebat, sed longo intervallo tamen proximus; itaque eum, etsi nemo intercedebat qui se illi anteferret, neque secundum tamen neque tertium dixerim. If Quintilian is conscious of the recurrence of *secundus*, he may mean that the Greek critics would have been nearer the truth if they had called Antimachus *next* (proximus) rather than *second* to Homer. —Cp. Crit. Notes.

§ 54. Panyasin. Panyasis of Halicarnassus, the uncle of Herodotus, wrote a Heracleia in fourteen books, fragments of which are quoted by Stobaeus and

eloquendo neutrius aequare virtutes, alterum tamen ab eo materia, alterum disponendi ratione superari. APOLLONIUS in ordinem a grammaticis datum non venit, quia Aristarchus atque Aristophanes poetarum iudices neminem sui temporis in numerum redegerunt; non tamen contemnendum reddidit opus aequali quadam mediocritate. ARATI materia motu caret, ut

Athenaeus. He also composed six books of 'Ionica,'—elegiac poems on the Ionic migration. Suidas describes him as "an epic poet, who fanned into a flame the smouldering embers of epic poetry, *ὃς σβεσθεῖσαν τὴν ποίησιν ἐπανήγαγε*. Among the poets he is ranked after Homer; according to some, *also after Hesiod and Antimachus*" (Mayor). Panyasis flourished circ. B.C. 480.

ex utroque mixtum. Dion. Hal. l. c. *Πανύασις δὲ τάς τ' ἀμφοῖν ἀρετὰς ἠνέγκατο καὶ αὐτῶν (εἰσηνέγκατο καὶ αὐτόο*—Usener) *πραγματείᾳ* (materia) *καὶ τῇ κατ' αὐτὸν (αὐτὴν?) οἰκονομίᾳ διήνεγκεν*.

putant. Mr. Nettleship (Journ. Phil. xviii. p. 259) notes that Quintilian 'while saying evidently much the same as Dionysius, says not *putat Dionysius* but *putant*,' showing that both Dionysius and he followed the *grammatici*, i.e. probably Aristarchus and Aristophanes. Cp. Usener, p. 110 sq., and see Introd. p. xxxii.

alterum . . . materia: Hesiod, the 'singer of Helots.' "The labours of Herakles supply a more varied and attractive theme than the pedigrees of a Theogony or the homely Tusser-like maxims of the 'Works and Days.'" Mayor.

Apollonius, surnamed Rhodius, because he was honoured with the freedom of the city of Rhodes, after having retired thither from Alexandria. Returning to Alexandria he succeeded Eratosthenes as librarian. He was a pupil of Callimachus, and flourished circ. 220 B.C. For a sympathetic account of the Argonautica see Mahaffy's Greek Lit. vol. i. ch. ix. It was rendered into Latin by Atacinus Varro (§ 87) and Valerius Flaccus (§ 90).

ordinem a grammaticis datum. The lists of approved authors drawn up by the critics of Alexandria constituted what they called *κανόνες* (*indices*, here called *ordo*). See Usener, p. 134 sq. Cp. venire, redigi, recipi in ordinem or numerum. So i. 4 § 3 ut . . . auctores alios in ordinem redegerint alios omnino exemerint numero. See Introd. p. xxxv.

Aristarchus, of Samothrace, lived and taught at Alexandria about the middle of the second cent. B.C. His name is inseparably associated with the text of the Homeric poems: see Wolf's *Prolegomena*, Lehrs de Aristarchi Studiis Homericis (3rd edit. 1882), and Pierron's Introd. to Homer, p. xxxv. sq. It became a synonym for rigorous criticism: Cic. ad Att. i. 14, 3 meis orationibus quarum tu Aristarchus es: Hor. A. P. 450 fiet Aristarchus.—See Mahaffy's Grk. Lit. ch. iii. § 32 sq.

Aristophanes, of Byzantium, was librarian at Alexandria before Aristarchus, having succeeded Apollonius Rhodius. He died about 180 B.C. He revised his master Zenodotus's edition of Homer, and was the first to reject the end of the Odyssey after xxiii. 296. He also left critical and exegetical commentaries on the lyric and dramatic poets, and compiled *argumenta* or prefaces to the individual plays.

poetarum iudices. This looks like a gloss: see Crit. Notes.

in numerum redegerunt: cp. above on in ordinem a grammaticis datum. The phrase represents the Greek *ἐγκρίνειν*.—With the exception of the official eulogy of Domitian (§ 91), Quintilian followed this rule himself.

reddidit. Though it would be hard to find an exact parallel, this use of *reddo* seems not impossible, especially in Quintilian. It must be explained either by the analogy of the use in which land is said to 'produce' the expected crop (cp. tibiae sonum reddunt xi. 3, 20), or less probably with reference to the use which describes such physical processes as dum nimis imperat voci . . . sanguinem reddidit Plin. v. 19, 6. In Cicero such an expression could only have been explained on the analogy of 'placidum reddere' for 'placare': cp. omnia enim breviora reddet ordo et ratio et modus xii. 11, 13.—But see Crit. Notes.

aequali quadam mediocritate: § 86 aequalitate pensamus. No disparagement

in qua nulla varietas, nullus adfectus, nulla persona, nulla cuiusquam sit oratio; sufficit tamen operi cui se parem credidit. Admirabilis in suo genere THEOCRITUS, sed musa illa rustica et pastoralis non forum modo, verum ipsam etiam urbem reformidat. Audire videor undique congerentes nomina plurimorum poetarum. Quid? Herculis acta non bene PISANDROS? NICANDRUM frustra secuti Macer atque Vergilius? Quid? 56

is implied: the meaning is that Apollonius keeps pretty uniformly to the *genus medium* (see on § 44), neither rising on the one hand to the *genus grande* nor on the other descending to the *genus subtile*. So in the περὶ ὕψους 33 § 4 he receives the epithet ἀπταιστος. For this sense of *mediocritas* cp. Gellius 7 § 14 of Terence: Hor. Car. ii. 10, 5.—"This is a fair criticism of the greatest of the Alexandrine poems; it is learned and correct, tells the story of the Argonauts with a due regard to proportion, and has many minor idyllic beauties, but wants epic unity and inspiration." Mayor.

§ 55. **Arati.** Aratus was born at Soli in Cilicia, and lived at the court of Antigonus Gonatas, king of Macedonia, circ. B.C. 270. At the request of the latter he composed his Φαινόμενα καὶ Διοσημεῖα, a didactic epic on the heavenly bodies and meteorology, which was translated into Latin verse by Cicero and afterwards by Germanicus. Avienus also made a rendering of it, probably late in the fourth century. See Teuffel § 259 § 6 and § 394 § 2, and Munro on Lucr. v. 619 (cp. vol. ii. pp. 3, 9, 299: J. B. Mayor on Cic. de Nat. Deor. ii. § 104).

ut in qua. Törnebladh ('de coniunctionum causalium apud Quint. usu') has collected ten additional examples of this construction in Quint.,—*ut qui* i. 2, 19: x. 1, 57 and 74: xi. 3, 53 (sing.): v. 14, 28 (plur.): *ut quae* (sing.) iii. 5, 9: xii. 2, 20: *ut quod* viii. 3, 12: 4, 16: *ut quorum* x. 2, 13. For *ut cum* see on § 76. It is incorrect to say that the usage does not occur in Cicero: see Draeger, Hist. Syn. ii. p. 509.

Theocritus lived at Syracuse (probably his native place) under Hiero, and spent some time also at the court of Ptolemy Philadelphus, where he wrote his 14th, 15th, and 17th idylls about the year 259 B.C. Vergil's obligations to him in the Eclogues are well known: cp. Sicelides Musae iv. 1: Arethusa x. 1.

musa illa rustica et pastoralis. Theocritus is the type of real, as opposed to artificial, pastoral poetry. "He finds all things delectable in the rural life: 'sweet are the voices of the calves, and sweet the heifer's lowing; sweet plays the shepherd on the shepherd's pipe, and sweet is the echo.' Even in courtly poems and in the artificial hymns . . . the memory of the joyful country life comes over him. He praises Hiero, because Hiero is to restore peace to Syracuse, and when peace returns, then 'thousands of sheep fattened in the meadows will bleat along the plain, and the kine, as they flock in crowds to the stalls, will make the belated traveller hasten on his way.'" Mr. Lang's Introduction.

§ 56. **videor**: § 46. Hor. Car. iii. 4, 6 audire magnos iam videor duces. So often *videre videor*: e.g. Cic. in Catil. iv. § 11.

congerentes: participle without subject: cp. solitos § 7.

non: 2 § 25.

Pisandros, of Cameirus in Rhodes, fl. circ. B.C. 645. He wrote a poem called *Heracleia*, an epic narrative of the deeds of Hercules. He is often cited as an authority for the various details of the legend, and was the first to arm the hero with the club and lion's skin.

Nicandrum, of Colophon, lived in the middle of the second century B.C. at the court of Attalus III, king of Pergamus. His didactic poem on the bites of venomous animals (Θηριακὰ καὶ Ἀλεξιφάρμακα) is still extant. He also wrote five books of ἑτεροιούμενα, on which Ovid drew for his Metamorphoses.

frustra = temere, 'without good reason' (sine iusta causa): cp. *frustra . . . subiungit* below. Cicero, de Div. ii. 60 nec frustra ac sine causa quid facere deo dignum est. So i. 10, 15 non igitur frustra Plato civili viro . . . necessariam musicen credidit: xii. 2, 5. Caesar has *non nequiquam* in the same sense B. G.

EUPHORIONEM transibimus? Quem nisi probasset Vergilius idem, numquam certe 'conditorum Chalcidico versu carminum' fecisset in Bucolicis mentionem. Quid? Horatius frustra
57 TYRTAEUM Homero subiungit? Nec sane quisquam est tam procul a cognitione eorum remotus ut non indicem certe ex bibliotheca sumptum transferre in libros suos possit. Nec ignoro igitur quos transeo nec utique damno, ut qui dixerim
58 esse in omnibus utilitatis aliquid. Sed ad illos iam perfectis constitutisque viribus revertemur, quod in cenis grandibus saepe

ii. 27, 5. In some cases it makes little difference whether the rendering is 'without good reason' or 'without good result,' but here it is very improbable that Quintilian is asking 'whether Vergil can be called an *unsuccessful* follower of Nicander,' as Conington puts it.

Macer: § 57. Aemilius Macer of Verona, the friend and contemporary of Vergil and Ovid, wrote the 'Ornithogonia' ('bird-breeding') and the 'Theriaca,' neither of which is extant. Ovid, Trist. iv. 10, 43-4 Saepe suos volucres legit mihi grandior aevo, Quaeque necet serpens, quae iuvet herba, Macer.

Vergilius. See Conington's Vergil, vol. i. pp. 141 sqq. None of the extant fragments of Nicander's Γεωργικά justify the supposition that Vergil was indebted to it for the Georgics; but he seems to have used his work on bees (μελισσουργικά) and also the Θηριακά above mentioned (Georg. iii. 415, 425). And Macrobius (Sat. v. 22) tells us that it was from Nicander that Vergil borrowed the legend of Pan drawing the moon down after him to the woods by a fleece of snow-white wool (Georg. iii. 391).

Euphorionem. Euphorion, of Chalcis in Euboea, was a contemporary of Ptolemy Energetes, and Antiochus the Great, circ. B.C. 220. Among other works he wrote a Georgica, or poem on agriculture.

in Bucolicis. Verg. Ecl. x. 50 ibo et Chalcidico quae sunt mihi condita versu Carmina pastoris Siculi modulabor avena, where the speaker is the elegiac poet Cornelius Gallus (§ 93 note), who had introduced Euphorion to general notice by translating some of his poems.

Tyrtaeum. Tyrtaeus was a native either of Athens or of Aphidnae in Attica, and flourished at the time of the second Messenian War (in the seventh century B.C.), in which he is said to have contributed to the success of the Spartan arms by his inspiring battle-songs. The reference to Horace is A. P. 401 Post hos (Orpheus and Amphion) insignis Homerus Tyrtaeusque mares animos in Martia bella Versibus exacuit. Mayor cites passages from Dio Chrys. where Homer and Tyrtaeus are coupled in the same way: cp. Plato, Laws ix. 858 E, where Tyrtaeus is classed with Homer for his moral and political influence.

§ 57. **tam ... ut non**: Plin. Ep. iii. 5, 10: cp. § 41 and § 48 above.

indicem, 'a catalogue.' Any one can at least (if he does not know anything more about them) make out a list of such poets in some library, and note the titles of their works in his compilation. For *index* cp. Cic. Hortens., indicem tragicorum: Plin. Ep. iii. 5, 2 fungar indicis partibus: Seneca de Tranq. 9 § 4 quo innumerabiles libros et bibliothecas, quarum dominus vix tota vita indices perlegit? Ep. 39 § 2 sume in manus indicem philosophorum.—*Non ... certe* almost = *ne quidem*.

nec utique, 'nor by any means.' See on § 20: cp. § 24. Krüger[5] renders by 'unbedingt,' 'absolut,' 'jedenfalls.'

ut qui dixerim: see on § 55.

§ 58. **perfectis constitutisque viribus**, i.e. by the reading of the epic poets who are most suited to our purpose: § 59 optimis adsuescendum est, &c. So § 131 (of Seneca) iam robustis et severiore genere satis firmatis legendus: 5 § 1 iam robustorum. Cp. i. 8, 6 (of amatory elegy and hendecasyllabics) amoveantur, si fieri potest, si minus, certe ad firmius aetatis robur reserventur: § 12 robustiores.—For *constitutis* cp. ἐν τῇ καθεστηκυίᾳ ἡλικίᾳ: xi. 3, 29.

revertemur: future used as a mild imperative. Cp. 7 § 1.

quod ... ut. The dependent clause here gives the explanation of *quod facimus*

facimus, ut, cum optimis satiati sumus, varietas tamen nobis ex vilioribus grata sit. Tunc et elegiam vacabit in manus sumere, cuius princeps habetur CALLIMACHUS, secundas confessione plurimorum PHILETAS occupavit. Sed dum adsequimur illam 59
firmam, ut dixi, facilitatem, optimis adsuescendum est et multa magis quam multorum lectione formanda mens et ducendus color. Itaque ex tribus receptis Aristarchi iudicio scriptoribus

in the form of a result, so that the construction is really pleonastic: cp. 5 § 18: 7 § 11. In 3 § 6 (where see note) *ut* may have more of the idea of purpose.

tunc: when our taste is formed.

elegiam. Cp. i. 8, 6 quoted above. In A. P. 77 Horace characterises the elegy as *exiguus*, i.e. it is slighter and less dignified than the epic hexameter.

vacabit. This impersonal use (cp. § 90) does not occur in Cicero. For the expression see Introd. p. xxxii, note.

Callimachus, of Cyrene, was the second director of the library at Alexandria (§ 54): he flourished in the middle of the 3rd century. Catullus, Propertius, and Ovid all imitated his elegies. 'The erotic elegy of Callimachus, Philetas, and their school is chiefly interesting as having been the model of the Roman elegy, which is one of the glories of Latin literature in the hands of Ovid, Catullus, Tibullus, and Propertius.' Mahaffy.

secundas, § 53.

Philetas of Cos, instructor of Ptolemy Philadelphus, about 290 B.C. Like Callimachus he was a literary critic as well as a poet, though probably less erudite than his greater contemporary.

occupavit: Hor. Car. i. 12, 19 proximos illi tamen occupavit Pallas honores.

§ 59. **adsequimur**, a present of endeavour: cp. § 31. This gives a good contrast to *iam perfectis constitutisque viribus* and *tunc*, so that there is no need for Halm's conjecture *adsequamur*, which is however generally adopted: see Crit. Notes.

ut dixi: see on § 1.

multa . . . multorum: Plin. Ep. vii. 9 § 15 tu memineris sui cuiusque generis auctores diligenter eligere. Aiunt enim multum legendum esse, non multa. Mayor compares also Seneca, Epist. 2 §§ 2–4.

ducendus color: Verg. Ecl. ix. 49 (astrum) quo duceret apricis in collibus uva colorem. *Ducere* expresses the gradual process of 'taking on' a tinge; the agent in this process is here *lectio*, as in Vergil it is the constellation. *Color* is here the 'appropriate tone' which will vary with the subject or the occasion: xii. 10, 71 non unus color prooemii, narrationis, argumentorum, egressionis, perorationis servabitur. Sen. Ep. 108 § 3 non novimus quosdam qui multis apud philosophum annis persederint et ne colorem quidem duxerint: ib. 71 § 31. So Cicero, Orat. § 42 educata huius (Isocratis) nutrimentis eloquentia ipsa se postea colorat ('gathers strength and colour'): de Or. ii. 60 ut cum in sole ambulem . . . fieri natura . . . ut colorer, sic, cum istos libros . . . studiosius legerim, sentio illorum tactu orationem meam quasi colorari. Cp. on § 116: 6 § 5: 7 § 7.

ex tribus receptis: sc. in ordinem sive numerum: cp. § 54. The other two are Simonides of Amorgos (Semonides) and Hipponax of Ephesus. The former is best known by his satire on women; the latter is often mentioned along with Archilochus: his spirit reappears in the later comedy. The treatise of Dion. Hal. as we have it now does not contain any criticism either of the elegiac or the iambic poets. Proclus however has: *Ἰάμβων ποιηταὶ Ἀρχίλοχός τε ἄριστος καὶ Σιμωνίδης καὶ Ἱππῶναξ* (p. 242, Westphal.).

Aristarchi iudicio: § 52.

scriptoribus iamborum: see on § 9. Diomedes iii. p. 485 11 k (p. 18, Reiff.) iambus est carmen maledicum plerumque trimetro versu et epodo sequente compositum . . . appellatum est autem *παρὰ τὸ ἰαμβίζειν*, quod est maledicere. Cuius carminis praecipui scriptores apud Graecos Archilochus et Hipponax, apud Romanos Lucilius et Catullus et Horatius et Bibaculus: cp. § 96.—The word *ἴαμβος* is derived from *ἴαπτω* 'I fling' (Curt. Etym.[5] 537: E. T. ii. 154), and denoted originally a 'flinging,' or a verse 'flung at' a person: hence *ἰαμβίζειν*, 'to lampoon.' Cp. Ix. 4, 141 aspera vero et inaledica . . . etiam in carmine iambis grassantur. Hor. Car. i. 16, 2 criminosis . . . iambis: ib.

iamborum ad ἕξιν maxime pertinebit unus ARCHILOCHUS.
60 Summa in hoc vis elocutionis, cum validae tum breves vibrantesque sententiae, plurimum sanguinis atque nervorum, adeo ut videatur quibusdam, quod quoquam minor est, materiae esse,
61 non ingenii vitium. Novem vero lyricorum longe PINDARUS

22-5 me quoque pectoris Temptavit in dulci iuventa Fervor et in celeres iambos Misit furentem.

ἕξιν: see on § 1.

maxime unus. *Unus* is very commonly used in this way to strengthen a superlative: Cic. in Verr. i. § 1 quod unum ad invidiam vestri ordinis . . . sedandam maxime pertinebat: de Amic. § 1 quem unum nostrae civitatis . . . praestantissimum audeo dicere: Verg. Aen. ii. 426 cadit et Rhipeus iustissimus unus. Becher thinks *unus* may merely be set over against *tribus:* cp. pro Sest. § 49 unus bis rempublicam servavi.

Archilochus of Paros (circ. 686 B.C.) was a master of various forms of metrical composition; but his distinctive characteristic was that alluded to here,—the employment of the iambic trimeter as the vehicle of satire, the sting of which, as wielded by him, is said to have driven people into hanging themselves. Hor. A. P. 79 Archilochum proprio rabies armavit iambo.

§ 60. **vibrantes,** of the quivering motion of a spear (cp. 'shafts' of eloquence) thrown from a stout arm. Cic. Brut. § 326 oratio incitata et vibrans: Quint. xii. 9, 3 nec illis vibrantibus concitatisque sententiis velut missilibus utetur: xi. 3, 120 sententias vibrantes digitis iaculantur: ix. 4, 55 neque enim Demosthenis fulmina tanto opere vibratura dicit nisi numeris contorta ferrentur: cp. note on 7 § 7 below.

sanguinis atque nervorum. The former refers to the quality of 'fulness' or 'richness' of thought and style, the latter (often *lacerti*) to 'force': sanguinis et virium 2 § 12. Cp. tori and caro § 33 (note) and § 77. For *sanguis*, cp. § 115 verum sanguinem: 2 § 12. "In good Latin *nervus*, like νεῦρον, always denotes sinews or tendons (literal or metaphorical): cp. Celsus viii. 1 nervi quos νέυρα Graeci appellant; but sometimes appears to include also what we call 'nerves': see Mayor on Cic. de Nat. Deor. ii. 55, 136. Galen (born 130 A.D.) was the first to limit νεῦρον to the meaning 'nerve,' in its present sense." Wilkins on Hor. A. P. 26.

quibusdam: cp. § 64 ut quidam . . . eum . . . praeferant: § 93 quosdam ita deditos sibi adhuc habet amatores: § 113 adeo ut quibusdam etiam nimia videatur.

quod quoquam minor est. This clause is the subject of *videatur*, and the meaning is: with such high qualities the fact that Archilochus comes behind any (if that is the case) is to be attributed to his *materia*, not to his *ingenium*, which latter would give him a claim to a place alongside of the very foremost, Homer: cp. § 65 post Homerum tamen, quem ut Achillen semper excipi par est. So § 62 copiae vitium est: § 74 praedictis minor. For *quod* without *id*, cp. 4 § 4. See Crit. Notes.

materia, 'subject-matter,' which was mainly personal character and conduct in common life. Pind. Pyth. ii. 55 ψογερὸν Ἀρχίλοχον βαρυλόγοις ἔχθεσιν πιεσθέντα. Hor. Ep. i. 19, 23 Parios ego primus iambos ostendi Latio, numeros animosque secutus Archilochi non res et agentia verba Lycamben: 28 Temperat Archilochi musam pede mascula Sappho Temperat Alcaeus sed rebus et ordine dispar, Nec socerum quaerit quem versibus oblinat atris Nec sponsae laqueum famoso carmine nectit. Val. Max. vi. 3, E. § 1 tells us that the Spartans banished the poems of Archilochus because of their corrupting influence on the morals of their youth: Maximum poetam aut certe summo proximum . . . carminum exilio multarunt. Velleius (i. 5, 1) brackets Homer and Archilochus.

§ 61. **novem . . . lyricorum.** Of the nine lyric poets not received into the 'canon' those not mentioned here are Alcman, Sappho, Ibycus, Anacreon, and Bacchylides. The four whom Quintilian names are the same as those criticised by Dionysius, except that in the latter Simonides comes next after Pindar.

Pindarus (521-441 B.C.), though known to us now mainly by his Epinician Odes, essayed various forms of the lyric art, most of which (except the skolia and encomia) are pervaded by a deeply religious tone. He had the disadvantage of belonging to the Medising city of

princeps spiritu magnificentia, sententiis figuris, beatissima rerum verborumque copia et velut quodam eloquentiae flumine; propter quae Horatius eum merito credidit nemini imitabilem. STESICHORUM, quam sit ingenio validus, materiae quoque os- 62
tendunt, maxima bella et clarissimos canentem duces et epici carminis onera lyra sustinentem. Reddit enim personis in agendo simul loquendoque debitam dignitatem, ac si tenuisset modum, videtur aemulari proximus Homerum potuisse; sed

Thebes, but he spoke fearlessly out (after Salamis) for the liberators of Greece; and both in the instinct for a national unity to which his poems bear witness and in his ethical and religious beliefs he is eminently representative of his age. He is the crowning glory of Greek lyric poetry, and may be said in a sense to stand as it were midway between the Homeric epos and the drama at Athens.

princeps, &c. Here Quintilian again coincides with Dionysius (l. c.) *Ζηλωτὴς δὲ καὶ Πίνδαρος ὀνομάτων καὶ νοημάτων εἴνεκα, καὶ μεγαλουργείας καὶ τόνου, καὶ περιουσίας ... καὶ σεμνότητος καὶ γνωμολογίας καὶ ἐνεργείας καὶ σχηματισμῶν.*

spiritu: see on § 27: i. 8, 5. See Crit. Notes.

magnificentia, *μεγαλυηρέεια* iv. 2, 61. This is Pindar's distinctive quality: he is *φιλάγλαος*, 'splendour-loving.' Cp. magnificus § 63: § 84: iii. 8, 61: vi. 1, 52: xi. 3, 153.

sententiis: see on § 50.

figuris: see on § 12.

beatissima = fecundissima, uberrima: § 109: 3 § 22. Cp. Tac. Dial. 9: Hist. iii. 66.

propter quae: see on § 10, propter quod.

Horatius: Car. iv. 2, 1 Pindarum quisquis studet aemulari ... Monte decurrens velut amnis imbres Quem super notas aluere ripas, Fervet immensusque ruit profundo Pindarus ore.

§ 62. **Stesichorus** of Himera in Sicily (cir. 632–553 B.C.) is, like Simonides and Pindar, a representative of the Dorian or choral lyric poetry of Greece,—distinguished from the Aeolic (Alcaeus and Sappho) by its greater complexity of structure and by the wider audience to which it was addressed. His real name is said to have been Teisias: that by which he is known he derived from the changes in the structure of the choral ode which were introduced by him. He relieved the combination of strophe and antistrophe by the *epode*, composed in a different manner, and sung by the chorus standing before the altar,—thus affording it an interval of rest after the movements to right and left. By Alexander the Great, Homer and Stesichorus were classed together as the two poets worthy to be studied by kings and conquerors.—With Quintilian's criticism cp. Dionysius l. c. (Usener, p. 20) *Ὅρα δὲ καὶ Στησίχορον ἐν τε τοῖς ἑκατέρων τῶν προειρημένων* (Pindar and Simonides) *πλεονεκτήμασι κατορθοῦντα, οὐ μὴν ἀλλὰ καὶ ὧν ἐκεῖνοι λείπονται κρατοῦντα· λέγω δὲ τῇ μεγαλοπρεπείᾳ τῶν κατὰ τὰς ὑποθέσεις πραγμάτων, ἐν οἷς τὰ ἤθη καὶ τὰ ἀξιώματα τῶν προσώπων τετήρηκεν.*

ingenio validus: Cic. in Verr. ii. 35 Stesichori qui ... et est et fuit tota Graecia summo propter ingenium honore et nomine.

materiae. The titles of his poems (*Ἰλίου Πέρσις, Γηρυονηίς, Ὀρέστεια, Νόστοι, Κίρβερος, Ἑλένη*) show that Stesichorus made extensive use of the old epic legends, which would naturally fall more or less into a narrative form. Cp. Hor. Car. iv. 9, 8 Stesichorique graves Camenae. Ael. Hist. Anim. xvii. 37 calls him *σεμνός*: and Pliny, Nat. Hist. ii. 15, 54 has Stesichori et Pindari vatum sublimia ora.

si tenuisset ... videtur potuisse = potuit, ut videtur. Cp. on § 98. This use of the pf. indic. in such clauses indicates the possibility (or duty, obligation, &c.) more unconditionally than the plpf. subj. would do: e. g. Cic. in Vatin. § 1 debuisti, Vatini, etiamsi falso venisses in suspicionem P. Sestio, tamen mihi ignoscere: pro Mil. § 31 quod si ita putasset, certe optabilius Miloni fuit, &c. In the indirect there is a parallel instance, de Off. i. § 4 Platonem existimo ... si ... voluisset ... potuisse dicere.

aemulari, with dat. § 122.

Homerum. The author of the treatise 'On the Sublime' calls Stesichorus *Ὁμηρικώτατος*, 13 § 3: cp. Dio Chr. Or. ii. p. 284 *τοῦτό γε ἅπαντες φασιν οἱ*

redundat atque effunditur, quod ut est reprehendendum, ita
63 copiae vitium est. ALCAEUS in parte operis 'aureo plectro' merito donatur, qua tyrannos insectatus multum etiam moribus confert, in eloquendo quoque brevis et magnificus et diligens et plerumque oratori similis; sed et lusit et in amores descendit,
64 maioribus tamen aptior. SIMONIDES, tenuis alioqui, sermone

Ἕλληνες, Στησίχορον Ὁμήρου ζηλωτὴν γενέσθαι καὶ σφόδρα γε ἐοικέναι κατὰ τὴν ποίησιν.

redundat atque effunditur. Hermogenes, de Id. ii. 4 p. 322 Στησίχορος σφόδρα ἡδὺς εἶναι δοκεῖ, διὰ τὸ πολλοῖς χρῆσθαι τοῖς ἐπιθέτοις. Mayor quotes also Anth. Pal. vii. 75, 1–2 Στασίχορον, ζαπληθὲς ἀμετρήτου στόμα Μούσης, ἐκτέρισεν Κατάνας αἰθαλέον δάπεδον.

copiae vitium: ii. 4, 4 vitium utrumque, peius tamen illud quod ex inopia quam quod ex copia venit: ib. 12 § 4 effusus pro copioso accipitur. Cp. Plin. Ep. i. 20 §§ 20–1; Cic. de Orat. ii. § 88.

§ 63. Alcaeus of Mitylene, cir. 600 B.C. The criticism of Dionysius is as follows:—Ἀλκαίου δὲ σκόπει τὸ μεγαλοφυὲς καὶ βραχὺ καὶ ἡδὺ μετὰ δεινότητος, ἔτι δὲ καὶ τοὺς σχηματισμοὺς καὶ τὴν σαφήνειαν, ὅσον αὐτῆς μὴ τῇ διαλέκτῳ τι κεκάκωται· καὶ πρὸ ἁπάντων τὸ τῶν πολιτικῶν πραγμάτων (ποιημάτων?) ἦθος. Πολλαχοῦ γοῦν τὸ μέτρον τις εἰ περιέλοι, ῥητορικὴν ἂν εὕροι πολιτείαν (ῥητορείαν . . . πολιτικήν Usener).

in parte: see on § 9 in illis.

aureo plectro. 'Plectrum' is from πλήσσω (πλῆκτρον), the 'striking thing.' Hor. Car. ii. 13, 26 Et te sonantem plenius aureo Alcaee plectro dura navis, Dura fugae mala, dura belli.

tyrannos insectatus. These were Myrsilus and Pittacus, by the latter of whom Alcaeus was driven into banishment. Those of his poems which relate to the ten years' civil war waged against the tyrants were called στασιωτικά. At some time during the rule of Pittacus, the party of Alcaeus attempted a forcible return: Alcaeus was taken prisoner, but was at once set free by the ruler whom he had so bitterly attacked. Cp. Hor. l.c. sed magis Pugnas et exactos tyrannos Densum umeris bibit ore vulgus: id. i. 32, 5.

moribus: cp. ἦθος in the passage quoted from Dionysius. Mayor appositely cites his saying ἄνδρες γὰρ πόλιος πύργος ἀρεύιοι.—For *confert* with dat. cp. § 27.

brevis . . . magnificus . . . oratori similis: cp. in regard to each of these points the criticism of Dionysius.—For *diligens* see Crit. Notes.

lusit. For *ludere*, 'to write sportively,' to 'trifle, cp. Hor. Car. iv. 9, 9 nec si quid olim lusit Anacreon delevit aetas: i. 32, 2: Verg. Georg. iv. 566 carmina qui lusi.

in amores descendit, in his ἐρωτικά and συμποτικά. Cic. Tusc. Disp. iv. § 71 fortis vir in sua republica cognitus quae de iuvenum amore scribit Alcaeus! Hor. Car. i. 32, 3 sqq. Age, dic Latinum, barbite, carmen, Lesbio primum modulate civi, Qui ferox bello tamen inter arma, Sive iactatam religarat udo Litore navim, Liberum et Musas Veneremque et illi Semper haerentem puerum canebat, Et Lycum nigris oculis nigroque Crine decorum.

maioribus = rebus maioribus, 'loftier themes.' Introd. p. xlvii. Cp. i. pr. § 5 ad minora illa, sed quae si neglegas, non sit maioribus locus. Cp. *subitis* 7 § 30: Nägelsbach § 24, 2 (pp. 116–117).

§ 64. Simonides of Ceos (556–468), like Pindar, was fortunate in his age, and the most considerable of his fragments that remain are full of the fire kindled in his heart by the great national struggle with Persia. He was a sort of cosmopolitan poet, living by turns in Athens, at the court of the Aleuadae and Scopadae in Thessaly, Corinth, Sparta, and Sicily. He cultivated friendly relations with Miltiades and Themistocles, with Pausanias of Sparta, and (like Pindar and Aeschylus) with Hiero of Syracuse. He was famed for his elegies, epigrams, epinician odes, and every form of choral lyric poetry. His wisdom was renowned: σοφὸς καὶ θεῖος ὁ ἀνήρ, Plat. Rep. 331 E, where some of his gnomic utterances are discussed: cp. ib. 335 E: Protag. 316 D.—The criticism of Dionysius (l.c.) corresponds: Σιμωνίδου δὲ παρατήρει τὴν ἐκλογὴν τῶν ὀνομάτων (sermone proprio), τῆς συνθέσεως τὴν ἀκρίβειαν· πρὸς τούτοις, καθ' ὃ βελτίων εὑρίσκεται καὶ Πινδάρου, τὸ οἰκτίζεσθαι μὴ μεγαλοπρεπῶς, ἀλλὰ παθητικῶς.

proprio et iucunditate quadam commendari potest; praecipua tamen eius in commovenda miseratione virtus, ut quidam in hac eum parte omnibus eius operis auctoribus praeferant.

Antiqua comoedia cum sinceram illam sermonis Attici gratiam 65
prope sola retinet, tum facundissimae libertatis est et in insectandis vitiis praecipua; plurimum tamen virium etiam in

tenuis, 'simple,' 'natural': cp. 2 § 19 and § 23 (tenuitas), also μὴ μεγαλοπρεπῶς quoted above. Ἀστεότης ('terse simplicity') was a quality of Simonides' style, especially in his epigrams: 'when least adorned adorned the most,' Mayor. Cp. § 44, note. Opposites are *grandis*, *copiosus*, *plenus*.

alioqui = τὰ μὲν ἄλλα, 'for the rest': cp. ceterum. See on 3 § 13, and Introd. p. li.

sermone proprio: see on § 46.

iucunditate: see on iucundus § 46, and cp. §§ 82, 96, 101, 110, 113: 2 § 23. Cic. de Nat. Deor. i. § 60 non enim poeta solum suavis, verum etiam ceteroqui doctus sapiensque traditur. So Tac. Dial. 10 lyricorum iucunditatem.

miseratione. He was a master of pathos, especially in his θρῆνοι: witness his 'Lament of Danae,' truly a 'precious tender-hearted scroll of pure Simonides.' Generally his poems seem to have been tinged with the same melancholy resignation as inspired the earlier writers of elegy: e. g. fr. 39 'slight is the strength of men, and vain are all their cares, and in their brief life trouble follows upon trouble; and death, which none can shun, hangs over all,—in him both good and bad share equally.' Catull. 38, 7 paulum quidlibet adlocutionis maestius lacrimis Simonidis: Hor. Car. ii. 1, 37 sed ne relictis Musa procax iocis Ceae retractes munera neniae.

quidam: see on putant § 54.

in hac parte, 'in this respect.' Cp. i. 3, 17: 7 § 19: 10 § 4: ii. 17, 1: iii. 6, 64: xii. 1, 16. So ab (ex) hac parte.

operis = *generis*, 'class of poetry.' See on § 9: cp. § 28 § 85.

auctoribus, § 24.

§ 65. Quintilian now proceeds to deal with the Comic and Tragic Drama. In the περὶ μιμήσεων of Dionysius there is nothing about the Old Comedy, and very little that corresponds with Quintilian in the sections on Aeschylus, Sophocles, and Euripides. Both however pass from Euripides to Menander.

The Old Comedy (§§ 65–66) was closely connected with the political life of the day, as may be seen from its plots, and especially from the *parabases*. When the licence of ridicule was curbed (by the laws μὴ κωμῳδεῖν and μὴ κωμῳδεῖν ὀνόματι), it passed into what is known as Middle Comedy (B. C. 404–338), in which literary and speculative pursuits take the place of politics; its atmosphere is not that of the agora, but of the literary academies and schools of philosophy. In the New Comedy (§§ 69–72) the Chorus, which has been becoming less and less important, is altogether abandoned, along with other features which the Middle Comedy had in common with the Old. Its strength lies in its delineation of social life and manners, and the materials on which it relied were handed on to Rome, whence, through Plautus and Terence, they were transmitted to Modern Comedy.

Quintilian takes no notice of what is termed Middle Comedy. Between the Old and the New, Tragedy is made to find a place (§§ 66–67), the plays of Euripides affording a transition to those of Menander.

antiqua comoedia: cp. veteris comoediae §§ 9 and 82. See Hor. Sat. i. 4, 2: 10, 17.

sinceram . . . gratiam: § 44 sana et vere Attica: § 100 illam solis concessam Atticis venerem: § 107 illa quae Attici mirantur. The same phrase occurs xii. 10, 35. Of Roman Comedy he says (i. 8, 8) in comoediis elegantia et quidam velut ἀττικισμὸς inveniri potest.

libertatis = παρρησίας §§ 94, 104. Hor. Sat. i. 4, 5 multa cum libertate notabant: A. P. 281–284 successit vetus his comoedia, non sine multa Laude; sed in vitium libertas excidit et vim Dignam lege regi; lex est accepta chorusque Turpiter obticuit sublato iure nocendi. Isocr. de Pace 14 ἐγὼ δ' οἶδα μὲν ὅτι . . . δημοκρατίας οὔσης οὐκ ἦσαν παρρησίαι πλεῖν . . . ἐν τῷ θεάτρῳ τοῖς κωμῳδιδασκάλοις. Marc. Aurel. xi. 6: ἡ ἀρχαία κωμῳδία . . . παιδα-

ceteris partibus habet. Nam et grandis et elegans et venusta, et nescio an ulla, post Homerum tamen, quem ut Achillen semper excipi par est, aut similior sit oratoribus aut ad oratores
66 faciendos aptior. Plures eius auctores, ARISTOPHANES tamen et EUPOLIS CRATINUSque praecipui. Tragoedias primus in lucem AESCHYLUS protulit, sublimis et gravis et grandiloquus

γοργιεῖν παρρησίαν ἔχουσα.—For the reading see Crit. Notes.

grandis = *ὑψηλός*, § 77: 2 § 16 (where it is opposed to *tumidus*). Hor. A. P. 93–4 Interdum tamen et vocem comoedia tollit, Iratusque Chremes tumido delitigat ore.

elegans: §§ 78, 87, 93, 99: 2 § 19, 'choice,' 'tasteful.' Cp. Cic. Brut. § 272 verborum delectus elegans. In the treatise ad Herenn. (iv. 12) *elegantia* stands along with *compositio* and *dignitas* as a requisite of style: it includes *Latinitas* (which avoids solecisms and barbarisms), and *explanatio*, which uses *verba usitata* and *propria*.

venusta: vi. 3, 18 venustum esse quod cum venere quadam et gratia dicatur apparet. Krüger sees in these adjj. a reference to the main characteristics of the three different styles distinguished by rhetoricians, § 44.

nescio an ulla: see Crit. Notes.

ut Achillen: Il. ii. 673-4 *Νιρεύς, ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθε Τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα*: Ib. 768. Alcaeus fr. 63 *Κρονίδα βασιλῆας γένος Αἰακόν, τὸν ἄριστον πεδ' Ἀχιλλέα*.

similior oratoribus: § 63 plerumque oratori similis. The same description of the style of the Old Comedy is given by one of the rhetoricians, Walz Rhet. Gr. v. 471 (cp. vi. 164, vii. 932) *λογοειδεστέρα τινὸς ἐστιν ἡ κωμικωτέρα καὶ προσβεβληκυῖα λόγῳ ποιῷ κατὰ συνθήκην, ὅθεν τινὲς καὶ ῥητορικὴν ἔμμετρον τὴν κωμῳδίαν εἰρήκασιν*. Students of oratory went to the comic actors for *pronuntiatio* and *gestus*: i. 11, 1–14: 12, 14: xi. 3, 181.

§ 66. **Aristophanes . . . Eupolis . . . Cratinus**. The same representatives of Old Comedy are named in Hor. Sat. i. 4, 1: cp. Persius i. 123 Audaci quicumque adflate Cratino Iratum Eupolidem praegrandi cum sene palles. So also Dionysius, Art. Rhet. viii. 11, p. 302 R (there is nothing about Old Comedy in the *ἀρχ. κρ.*): *ἡ δὲ κωμῳδία ὅτι πολιτεύεται ἐν τοῖς δράμασι καὶ φιλοσοφεῖ, ἡ τῶν περὶ τὸν Κρατῖνον καὶ Ἀριστοφάνην καὶ Εὔπολιν, τί δεῖ καὶ λέγειν*; Velleius i. 16, 3: Diomed. p. 489 K (p. 9 Reiff.) 'Ar. Eup. et Crat. qui vel principum vitia sectati acerbissimas comoedias composuerunt.' The chronological order would be, Cratinus (519–422), Aristophanes (448–380), Eupolis (446–410). In 424 B.C. Cratinus with his *Πυτίνη* ('Wine-flask') gained the victory over the *Clouds* of Aristophanes, while in the previous year Eupolis is said to have helped his greater rival in the composition of the *Knights*. Cratinus was the real originator of political comedy: see the grammarian quoted by Meineke (i. p. 540): 'he added a serious moral object to the mere amusement in comedy, by reviling evil-doers (*τοὺς κακῶς πράττοντας διαβάλλων*, cp. insectandis vitiis) and chastising them with his comedy, as it were with a public scourge': cp. Platon. de Com. p. 27 *οὐ γὰρ ὥσπερ ὁ Ἀριστοφάνης ἐπιτρίχειν τὴν χάριν τοῖς σκώμμασι ποιεῖ . . . ἀλλ' ἁπλῶς καὶ κατὰ τὴν παραμίαν γυμνῇ κεφαλῇ τίθησι τὰς βλασφημίας κατὰ τῶν ἁμαρτανόντων*.

primus. Just as in treating of Comedy Quintilian passes over the Megarian farces of Susarion, and such earlier writers as Chionides and Magnes, so now he omits all mention of Pratinas, Choerilus, Thespis and Phrynichus. Thespis introduced the actor (*ὑποκριτής*) and arranged that the dithyrambic choruses should be interrupted by regular dialogue between the coryphaeus and the actor. This step secured the entrance of the dramatic element, as distinct from the lyric, and made subsequent development easy. Aeschylus is however the real founder of tragedy: he introduced a second actor and subordinated the choral song to the dialogue, besides elaborating the machinery of the stage and the scenic decoration employed thereon. Cp. Hor. A. P. 275 sqq.

sublimis, &c. Cp. Dionysius, l. e., (Usener, p. 21) *Ὁ δ' οὖν Αἰσχύλος πρῶτος ὑψηλός τε καὶ τῆς μεγαλοπρεπείας ἐχόμενος, καὶ φθόῃ καὶ παθῶν τὸ πρέπον εἰδώς, καὶ τῇ τροπικῇ καὶ τῇ συνθέσει λέξει διαφερόντως*

saepe usque ad vitium, sed rudis in plerisque et incompositus; propter quod correctas eius fabulas in certamen deferre posterioribus poetis Athenienses permiserunt, suntque eo modo multi coronati. Sed longe clarius inlustraverunt hoc opus 67
SOPHOCLES atque EURIPIDES, quorum in dispari dicendi via uter sit poeta melior inter plurimos quaeritur. Idque ego sane, quoniam ad praesentem materiam nihil pertinet, iniudicatum

κεκοσμημένος, πολλαχοῦ δὲ καὶ αὐτὸς δημιουργὸς καὶ ποιητὴς ἰδίων ὀνομάτων καὶ πραγμάτων.

grandiloquus. Cp. Aristoph. Frogs 823 βρυχώμενος ἥσει ῥήματα γομφοναγῆ, 939 τὴν τίχνην . . . οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ῥημάτων ἐπάχθων, 1004, ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων τυργώσας ῥήματα σεμνὰ καὶ κοσμήσας τραγικὸν λῆρον κ.τ.λ. So too the biographer of Aeschylus, κατὰ δὲ τὴν σύνθεσιν τῆς ποιήσεως ζηλοῖ τὸ ἀξρὸν (see on § 44) καὶ πλάσμα . . . πᾶσι τοῖς δυναμένοις ὄγκον τῇ φράσει περιθεῖναι χρώμενος. Hor. A. P. 280 'et docuit magnumque loqui nitique cothurno.'

rudis et incompositus, 'uncouth and inharmonious.' Cp. horride atque incomposite 2 § 17: and note on *compositus* § 44. In the de Comp. Verb. c. 22 Dionysius names Aeschylus along with Antimachus as a representative of ἡ αὐστηρὰ ἁρμονία (p. 150 R). For *rudis* cp. Hor. Sat. i. 10, 66 rudis et Graecis intacti carminis auctor: for *incompositus* see Introd. p. xlv. The author of the treatise 'On the Sublime' qualifies his eulogy of Aeschylus by adding in the same way that his plays were frequently unpolished, ill-digested, and rough in style.

in plerisque: neut. 'in general,' 'for the most part.' See Intod. p. xlvii.

propter quod = quam ob rem: 7 § 6: 5 § 23. See on § 10.

correctas . . . permiserunt. This passage has been the subject of much controversy. It seems inconsistent with our knowledge of the statute passed by the orator Lycurgus (396) enacting that official copies of the plays of the three great tragedians should be made, and that no new performance of them should be allowed without a comparison of the acting copy with the State MS. Perhaps Quintilian misunderstood the phrase ῥήματα διεσκευασμένα, commonly applied to plays revised by the author himself with a view to a second representation. Madvig however (Kl. philol. Schr. 1875, pp. 464–5) thinks it quite probable that revised versions of plays of Aeschylus were allowed to be brought into competition by later poets (say in the latter half of the 4th century), when Aeschylus came in for criticism on the score of the defects alluded to above (*rudis et incompositus*), but when, on the other hand, creative genius was not so abundant. Krüger quotes Rohde ('Scenica,' Rhein. Mus. 1883, vol. 38, p. 289 sqq.), who sees in the words of the scholiast on Arist. Ach. 10 (μόνου αὐτοῦ τὰ δράματα ψηφίσματι κοινῷ καὶ μετὰ θάνατον ἐδιδάσκετο) a compliment paid to Aeschylus alone, and consisting not merely in the appreciative revival of his plays after his death, but in the fact that they were reproduced not as παλαιαί but as new dramas, were provided afresh with choruses by the archon, and were admitted to competition at the great Dionysia (where only new tragedies were represented) if any one appeared, who in the name of the dead poet asked to be provided with a chorus. Cp. οὐκ ὀλίγας μετὰ τελευτὴν νίκας ἀνῃρέγκατο, vit. Aeschyl. 68, Dindorf[6].

§ 67. **longe,** with the comp. vi. 4, 21: 3 § 13. Cp. Verg. Aen. ix. 556: Vell. ii. 74, 1. In Cicero *longe* is used only with the superl. (and with *alius*: pro Caec. i. § 3) with the compar. he generally has *multo*. Quintilian has also *longe princeps* § 61: and *multo* with superl., e. g. i. 2, 24.

opus: sc. tragoedias in lucem proferendi. See on § 9.

in dispari dicendi via. By Dionysius Euripides is made the only representative of the 'smooth' style of composition (γλαφυρὰ ἁρμονία, de Comp. Verb. c. 23), while Sophocles represents the middle style (κοινὴ or μέση ἁρμονία, ib. c. 24). This must of course be kept distinct from the three λέξεις, or styles of *diction*, which he enumerates in his essay on Demosthenes, c. 1–3.

quaeritur. Modern criticism has taken

relinquo. Illud quidem nemo non fateatur necesse est, iis qui se ad agendum comparant utiliorem longe fore Euripiden.
68 Namque is et sermone (quod ipsum reprehendunt quibus gravitas et cothurnus et sonus Sophocli videtur esse sublimior) magis accedit oratorio generi, et sententiis densus et in iis quae a sapientibus tradita sunt paene ipsis par, et dicendo ac respondendo cuilibet eorum qui fuerunt in foro diserti comparandus; in adfectibus vero cum omnibus mirus, tum in iis qui in misera-
69 tione constant facile praecipuus. Hunc admiratus maxime est, ut saepe testatur, et secutus, quamquam in opere diverso, MENANDER, qui vel unus meo quidem iudicio diligenter lectus ad cuncta quae praecipimus effingenda sufficiat: ita omnem

up the issue, and Euripides has suffered from being identified with what was practically a dramatic revolution. Schlegel depreciated him as contrasting with Sophocles in many points. Mr. Jebb's utterance will stand: 'no one is capable of feeling that Sophocles is supreme who does not feel that Euripides is admirable' (Att. Or. i. p. xcix).

utiliorem: so *magis accedit oratorio generi* immediately below: Dionysius l. c. xi. (Usener, p. 22) *κεκραμένῃ μεσότητι τῆς λέξεως κέχρηται.*

§ 68. **quod ipsum reprehendunt**: see Crit. Notes.

gravitas . . . sublimior. The use of the comparative takes away from the difficulty which commentators have found in the conjunction of *sublimior* as a predicate with *gravitas* and *cothurnus* as well as with *sonus*.—For *cothurnus*, cp. Iuv. vi. 634 Fingimus haec, altum Satira sumente cothurnum Scilicet et finem egressi legemque priorum Grande Sophocleo carmen bacchamur hiatu.

sententiis densus: cp. *sent. creber* § 102: and for *densus* (= pressus) §§ 73, 76. Euripides had been a pupil of Anaxagoras. Something might be said in support of Halm's suggestion to insert *est* after *densus*.

sapientibus. In Euripides philosophy is brought on the stage, and different theories are put forward in his plays as to such questions as the moral government of the world, the opposition between freedom and authority, the nature of punishment, the question of a future life, &c.

dicendo ac respondendo. In this appears the influence of his sophistic training. Euripides knew his audience, and in his plays the characters indulge to the full all the tendencies that were fostered by the sophistic habit of debate, while the chorus is as it were the jury to which they address their arguments for and against a particular proposition. Cp. Dion. l. c. *πολὺς ἐν ταῖς ῥητορικαῖς εἰσαγωγαῖς.*

adfectibus . . . miseratione. Arist. Poet. 13 *τραγικώτατός γε τῶν ποιητῶν φαίνεται.*

facile. So *facile princeps* Cic. ad Fam. vi. 10, 2: *facile primus* pro Rosc. Amer. § 15. For the reading see Crit. Notes.

§ 69. **testatur**: not in any extant fragment, though it is by no means improbable that in some of his numerous plays Menander expressed an admiration for the most popular tragedian of the day.

Menander, 342–290 B.C. At his death the Athenians erected his tomb near the cenotaph of Euripides, in token of the affectionate regard in which he had held the elder poet. 'Euripides was the forerunner of the New Comedy; the poets of this species admired him especially, and acknowledged him for their master. Nay, so great is this affinity of tone and spirit between Euripides and the poets of the New Comedy, that apothegms of Euripides have been ascribed to Menander and *vice versa*. On the contrary, we find among the fragments of Menander maxims of consolation which rise, in a striking manner, even into the tragic tone.' Schlegel. See Meineke Com. Frag. iv. Epimetrum ii., Menander imitator Euripidis.

omnem vitae imaginem. Menander was the 'mirror of life': cp. the exclamation of Aristophanes of Byzantium *Ὦ Μένανδρε καὶ βίε, πότερος ἄρ' ὑμῶν πότερον ἐμιμήσατο*; Manilius v. 470 Menander

vitae imaginem expressit, tanta in eo inveniendi copia et eloquendi facultas, ita est omnibus rebus, personis, adfectibus accommodatus. Nec nihil profecto viderunt qui orationes, quae Charisi nomini 70 addicuntur, a Menandro scriptas putant. Sed mihi longe magis orator probari in opere suo videtur, nisi forte aut illa iudicia, qua Epitrepontes, Epicleros, Locroe habent, aut meditationes in Psophodee, Nomothete, Hypobolimaeo non omnibus oratoriis numeris sunt absolutae. Ego tamen plus adhuc quiddam colla- 71 turum eum declamatoribus puto, quoniam his necesse est sec-

Qui vitam ostendit vitae. So Cicero in a fragment of the De Republica (or the Hortensius, Usener, p. 120): Comoedia est imitatio vitae, speculum consuetudinis, et veritatis imago.—For this use of *exprimere*, a figure from the plastic art, cp. Hor. A. P. 32–3.

tanta in eo, &c. Cp. with this Dionysius l. c. (Usener, p. 22) *τῶν δὲ κωμῳδῶν μιμητέον τὰς λεκτικὰς ἀρετὰς ἀνάσας· εἰσὶ γὰρ καὶ τοῖς ἐνθύμασι καθαροὶ καὶ σαφεῖς, καὶ βραχεῖς καὶ μεγαλοπρεπεῖς καὶ δεινοὶ καὶ ἠθικοί. Μενάνδρου δὲ καὶ τὸ πραγματικὸν θεατέον.*

§ 70. nihil viderunt: they have not 'lacked discrimination.' So, of political insight or foresight, Cic. pro. Leg. Manil. § 64 sin autem vos plus in republica vidistis: Phil. ii. § 39 cum me vidisse plus fateretur, se speravisse meliora.

Charisius, an Athenian orator, a contemporary of Demosthenes, who wrote speeches for others, in which he was thought to imitate Lysias: he was in turn imitated by Hegesias, Cic. Brut. § 286.

addicuntur: Aul. Gell. iii. 3, 13 istaec comoediae nomini eius (Plauti) addicuntur.

in opere suo: 'I consider that he proves his oratorical ability far more in his own department' (i. e. as a writer of comedy)—than in those speeches of Charisius, supposing that he did compose them. For *opus* see on § 9: cp. § 67.

nisi forte, ironical: see on 5 § 6: cp. 2 § 8. The formula introduces 'a case which is in fact inadmissible, but is intended to suggest to another person that he cannot differ from our opinion, without admitting as true a thing which is improbable and absurd,' Zumpt § 526.

iudicia . . . meditationes: 'judicial pleadings,' speeches suitable to be made before a court—'extra-judicial pleadings,' law-school speeches, *declamationes*, *μελέται*. Cp. iv. 2, 29 cum sit declamatio forensium actionum meditatio: 5 § 14.—The names are those of some of Menander's comedies: The Trusting, The Heiress, The Locri, The Timid Man, The Lawyer, The Changeling. The second and the last are known to have been imitated by Caecilius. For the reading see Crit. Notes.

numeris: here as at § 91 rather than as at § 4, where see note. Here it only = *partibus* and has nothing to do with rhythmical composition. In this sense it is found almost invariably with *omnis*: Varro apud Aul. Gell. xiii. 11, 1 ipsum deinde convivium constat ex rebus quatuor, et tum denique omnibus suis numeris absolutum est, &c.: Cic. de N. D. ii. § 37 mundum . . . perfectum expletumque omnibus suis numeris et partibus: de Div. i. § 23 quod omnes habet in se numeros: de Off. iii. § 14: de Fin. iii. § 24 omnes numeros virtutis continent: Sen. Ep. 71 § 16 (veritas) habet numeros suos: plena est: 95 § 5: Iuv. vi. 249: Tac. Dial. 32 per omnes eloquentiae numeros isse. So viii. pr. § 1 per omnes numeros penitus cognoscere.

§ 71. plus adhuc quiddam = *πλέον τι*, or *ἔτι καὶ πλέον*. *Adhuc* with compar. (for *etiam*) is post-Augustan: cp. § 99. Here *quiddam* (like *τι*) is used to modify the force of the comparative. So adhuc melius ii. 4, 13: adhuc difficilior i. 5, 22: liberior adhuc disputatio vii. 2, 14: and Tac. Germ. 29: Suet. Nero 10: Sen. Ep. 85, 24: Spalding on i. 5, 22.

declamatoribus. Students in the schools of rhetoric, and even speakers of a more mature type, practised declamation at Rome in the shape of oratorical compositions on questions which, though fictitious, were yet akin to such as were argued in the law-courts. The youthful aspirant learned in this way to speak in

undum condicionem controversiarum plures subire personas, patrum filiorum, militum rusticorum, divitum pauperum, irascentium deprecantium, mitium asperorum; in quibus omnibus
72 mire custoditur ab hoc poeta decor. Atque ille quidem omnibus eiusdem operis auctoribus abstulit nomen et fulgore quodam suae claritatis tenebras obduxit. Tamen habent alii quoque comici, si cum venia leguntur, quaedam quae possis decerpere, et praecipue PHILEMON; qui ut prave sui temporis iudiciis Menandro saepe praelatus est, ita consensu tamen omnium meruit credi secundus.

73 Historiam multi scripsere praeclare, sed nemo dubitat longe

public (Cic. de Orat. i. § 149: Quint. ii. 10, 4: ib. § 12), while the orator had the opportunity of perfecting his articulation and delivery. To these two aims the Greek terms *μελέτη* and *φαντασία* correspond: for the first cp. de Orat. i. § 251, and for the second Brut. § 310. It was in the age of the decadence of Roman oratory that declamation came to be an end in itself. At first it had been merely a preparatory exercise; now, under the head of *suasoriae* (deliberativae materiae) and *controversiae* (iudiciales materiae), finished oratorical compositions were produced, graced by all the ornaments of genuine rhetoric. Cp. Tac. Dial. 35.

controversiarum. Cp. iv. 2, 97 evenit aliquando in scholasticis controversiis quod in foro an possit accidere dubito: iii. 8, 51 praecipue declamatoribus considerandum est quid cuique personae conveniat, qui parcissimas controversias ita dicunt ut advocati: plerumque filii, parentes, divites, senes, asperi, lenes, avari, denique superstitiosi, timidi, derisores fiunt, ut vix comoediarum actoribus plures habitus in pronuntiando concipiendi sunt, quam his in dicendo.

decor: see on § 27.

§ 72. eiusdem operis, i. e. Comedy, not the New Comedy only, as is shown by *alii comici* below. Along with Menander and Philemon, Velleius (i. 16, 3) and Diomedes (p. 489 K, p. 9 Reiff.) mention Diphilus, on whom both Plautus and Terence drew for material.

nomen: see on § 87.

fulgore ... obduxit: 'has put them in the shade by the brightness of his own glory.'

cum venia: cp. i. 5, 11: Ov. Tr. i. 1, 46 scriptaque cum venia qualiscumque leget: ib. iv. 1, 104 cum venia facito, quisquis es, ista legas. Kiderlin rightly holds this reading to be, not only possible, but at least as appropriate to *habent quaedam* as any of the conjectures (see Crit. Notes) by which it has been proposed to supplant it. The *severe* critic will perhaps not find anything in the other comic poets useful for the orator: but he who reads them with indulgence (i.e. making allowance for their poverty as compared with Menander) will find something. It is different with Menander, in whose plays even the rigorous critic will find everything that the orator needs (§ 69).

Philemon, of Soli in Cilicia, 360-262. Fragments of fifty-six of his ninety plays are extant. His *Θησαυρός* was used by Plautus for the *Trinummus*, and his *Ἔμπορος* for the *Mercator*.

prave, 'adverbium pro sententia.' Cp. iii. 7, 18 quidam sicut Menander iustiora posteriorum quam suae aetatis iudicia sunt consecuti: Aul. Gell. 17, 1 Menander a Philemone nequaquam pari scriptore in certaminibus comoediarum ... saepenumero vincebatur.—See Crit. Notes.

meruit credi = merito creditus est (or creditur). Cp. § 74. Elsewhere *mereo* means little more than *adipiscor, consequor*: §§ 94, 116: vi. 4, 5 nec immerito quidam ... meruerunt nomina patronorum. For the nomin. with inf. cp. § 97 qui esse docti adfectant: Ov. Met. xiii. 314 esse reus merui.

§§ 73-75. GREEK HISTORIANS:—

In his *Ἀρχαίων ἀρίστη* (or *περὶ μιμήσεως* 2) Dionysius says nothing of Ephorus, Clitarchus, or Timagenes, but draws a more elaborate parallel (Usener, p. 22) between Herodotus and Thucydides, as well as between Philistus and Xenophon: Theopompus he treats by himself. Il-

duos ceteris praeferendos, quorum diversa virtus laudem paene est parem consecuta. Densus et brevis et semper instans sibi

lustrative passages are found also in the *Iudicium de Thucydide* and the *Epistola ad Cn. Pompeium* (de Praecip. Historicis). Cp. also Cicero, de Orat. ii. § 55 sq., where the order is Herodotus and Thucydides, Philistus, Theopompus and Ephorus, Xenophon, Callisthenes, and Timaeus. For the last two Quint. substitutes Clitarchus and Timagenes. Cp. Introd. p. xxxiii.

§ 73. **scripsere.** In i. 5, 42 Quint. (speaking of the forms *scripsere* and *legere*) says 'evitandae asperitatis gratia mollitum est ut apud veteres pro male *mereris*, male *merere*,' ib. § 44 'quid? non Livius circa initia statim primi libri, *tenuere*, inquit, *arcem Sabini*? et mox, *in adversum Romani subiere*? sed quem potius ego quam M. Tullium sequor, qui in Oratore, *non reprehendo*, inquit, *scripsere*; *scripserunt esse verius sentio*.' The passage referred to is Or. § 157. The termination *-ere* for *-erunt* is 'found in some of the earliest inscriptions, and is not uncommon in Plautus and Terence, *rare in Cicero* and Caesar, but frequent in dactylic poets and Livy,' Roby, § 578. Mr. Sandys also quotes Dr. Reid: 'There is hardly a sound example of *-ere* in the perfect in any really good MS. of Cicero (see Neue, ii. 390 ff.); and similarly in the case of Caesar.' Quintilian has permiserunt, § 66 (where the later MSS. give *-ere*): illustraverunt § 67: viderunt § 70: indulsere § 84. See Bonnell, Proleg. de Gramm. Quint. p. xxvii.

nemo dubitat . . . praeferendos. The acc. and inf. with *dubito* (for the negative expression of doubt) is much the more common construction in Quint. (cp. § 81, 4 § 2), though he also uses *quin* and subj. (e. g. 2 § 1: xii. 1, 42 ad hoc nemo dubitabit quin . . . magis e republica sit). A study of the instances in Bonn. Lex. will fail to reveal any principle of difference: cp. vii. 6, 10 quis dubitaret quin ea voluntas fuisset testantis? with ix. 4, 68 quis enim dubitet unum sensum in hoc et unum spiritum esse? and i. 10, 12 atqui claros nomine sapientiae viros nemo dubitaverit studiosos musices fuisse. The acc. with inf. belongs on the whole to the usage of the Silver Age, being frequent in Livy, Nepos (e. g. his opening words 'non dubito fore plerosque, Attice'), Tacitus, Pliny (e. g. praef. 18 nec dubitamus multa esse), Pliny the Younger, Tacitus and Suetonius. It never occurs in Caesar or Sallust, and in Cicero only in doubtful cases: these are his youthful transl. of Xenophon's Oeconomicus, where he has (§ 6) quis enim dubitet nihil esse pulchrius in omni ratione vitae dispositione atque ordine? ad Att. vii. 1, 2, where the passage may be differently construed: de Fin. iii. 11, 38 nihil est enim de quo minus dubitari possit quam et honesta expetenda per se et eodem modo turpia per se esse fugienda. In the last instance the dependent clause 'de quo . . . possit' = 'certius': and after 'quam' 'illud' may be supplied. On the other hand cp. for *quin* Rep. i. 23: Brut. § 71: de Sen. § 31: in Verr. ii. 1, 40. In young Cicero's letter to Tiro (ad Fam. xvi. 21, 2) we find the acc. c. inf., though below (§ 7) he has the usual construction.

diversa virtus . . . consecuta: as for example from Dionysius, Epist. ad Cn. Pomp. pp. 775–7 R (Usener, p. 57 sq.).

Densus, § 68. It is opposed to *fusus* here as in § 106 to *copiosus*. Cp. Dionysius, p. 869 R, τό τε πειρᾶσθαι δι' ὀλιγίστων ὀνομάτων πλεῖστα σημαίνειν πράγματα, καὶ πολλὰ συντιθέναι νοήματα εἰς ἕν.

brevis: Dion. Ἀρχ. πρ. p. 425 R (Usener, pp. 22–3) καὶ τὸ μὲν σύντομόν ἐστι παρὰ θουκυδίδῃ τὸ δ' ἐναργὲς παρ' ἀμφοτέροις. This is what Dion. calls τὸ τάχος τῆς σημασίας p. 793 R (Us. p. 82).

semper instans sibi, 'ever pressing on.' Thucydides does not 'let things drift,' but closely follows up each thought, making every word tell, and even hurrying on to a new idea before he has fully developed the previous one: Dion. l. c. καὶ ἔτι προσδεχόμενόν τι τὸν ἀκροατὴν ἀκούεσθαι καταλιπεῖν. Cp. xi. 3, 164 instandum quibusdam in partibus et densanda oratio. Hor. Ep. i. 2, 71 nec praecedentibus insto: cp. Sat. i. 10, 9 est brevitate opus ut currat sententia neu se impediat verbis lassas onerantibus aures.—Cicero's references to Thucydides are similar: Orat. § 40 Thucydides praefractior nec satis ut ita dicam rotundus; de Orat. ii. § 56 creber est rerum frequentia . . . porro verbis est aptus et pressus; ibid. § 93 (with Pericles and Alcibiades) subtiles, acuti, breves, sententiisque magis quam verbis abundantes; Brut. § 29 grandes erant verbis, crebri

THUCYDIDES, dulcis et candidus et fusus HERODOTUS: ille concitatis hic remissis adfectibus melior, ille contionibus hic
74 sermonibus, ille vi hic voluptate. THEOPOMPUS his proximus

sententiis, compressione rerum breves et ob eam ipsam causam interdum subobscuri.

dulcis, § 77, 'pleasing,' cp. voluptate, below. So Cic. Hortens. 'quid enim aut Herodoto dulcius aut Thucydide gravius?' Γλυκύτης is one of the essentials of ἡδεῖα λέξις in Dionysius (de Comp. Verb. xi. p. 53 R). In the preceding chapter he has distinguished between ἡ ἡδονή and τὸ καλόν, allowing the latter to Thucydides and both to Herodotus: ἡ δὲ Ἡροδότου σύνθεσις ἀμφότερα ταῦτα ἔχει· καὶ γὰρ ἡδεῖά ἐστι καὶ καλή. Hermogenes (ii. p. 226) makes γλυκύτης the characteristic of Herodotus on account of the attractiveness of his digressions.

candidus: §§ 113, 121: Cic. Orat. § 53 elaborant alii in . . . puro et quasi quodam candido genere dicendi. So in ii. 5, 19 Quintilian recommends young persons to read candidum quemque et maxime expositum,—Livy rather than Sallust: of Livy he says elsewhere (§ 101) in narrando mirae iucundidatis clarissimique candoris. The word denotes 'clearness,' 'transparency': Dion. (Ἀρχ. ῥ. p. 425 R, Us. p. 22) τῆς δὲ σαφηνείας ἀνταμφισβητήτως Ἡροδότῳ τὰ κατόρθωμα δίδοται. Such a quality of style is the revelation of a man's inner nature. It avoids all adventitious ornament (ibid. τῷ ἀφελεῖ αὐτοφυεῖ ἀβασανίστῳ). Undue *brevitas* often interferes with it (ἀσαφὲς γίγνεται τὸ βραχύ), so that the word gives a partial antithesis to *brevis*.

fusus supplies the antithesis to *densus* as well as to *semper instans sibi*. Cp. § 77: ii. 3, 5 constricta an latius fusa oratio: ix. 4, 138 fusi ac fluentes. So Cicero Orat. § 39 alter sine ullis salebris quasi sedatus amnis fluit, alter incitatior fertur.

concitatis . . . remissis adfectibus. Dionysius, speaking of τῶν ἠθῶν τε καὶ παθῶν μίμησις (ad Cn. Pomp. p. 776 R, Us. p. 58), says διήρηται τὴν ἀρετὴν ταύτην οἱ συγγράφεις· Θουκυδίδης μὲν γὰρ τὰ πάθη δηλῶσαι κρείττων, Ἡρόδοτος δὲ τά γ' ἤθη παραστῆσαι δεινότερος. So Ἀρχ. ῥ. p. 425 R, Us. p. 23) ἐν μέντοι τοῖς ἤθεσιν ἁπανταχοῦ Ἡρόδοτος, ἐν δὲ τοῖς παθητικοῖς ὁ Θουκυδίδης. Cp. p. 793 R ὑπὲρ ἅπαντα δ' αὐτοῦ ταῦτα τὸ παθητικόν. For the distinction between τὸ ἠθικόν (the appeal to the moral sense) and τὸ παθητικόν (the appeal to the emotions) see Cic. Orat. § 128: Quint. vi. 2, §§ 8–10 Adfectus igitur hos concitatos πάθος illos mites atque compositos ἦθος esse dixerunt, and sq. Cp. §§ 48 and 101 of this book, and iii. 4, 15 concitandis componendisve adfectibus.

contionibus . . . sermonibus: not the same antithesis as *narrando . . . contionibus* § 101, q. v. The opposition here is between the set harangues of Thucydides and the less formal conversations of Herodotus. In Thucydides the only dialogues are that between the Melians and the Athenians in Book V, and that between Archidamus and the Plataeans in Book II, whereas Herodotus 'seldom speaks where there is a fair pretext for making the characters speak. . . . Even the longer speeches have usually the conversational tone rather than the rhetorical,' Jebb. (Hild is wrong in referring *sermonibus* to τὸ πραγματικὸν εἶδος in Dionysius and *contionibus* to τὸ λεκτικόν: Ἀρχ. ῥ. p. 424 R, Us. p. 22: cp. de Admir. Deor. vi. c. 51, p. 1112 R sq.). The speeches of Thucydides are criticised by Dionysius (under the head both of τὸ πραγματικὸν μέρος and τὸ λεκτικόν) in his Iudicium, ch. 34, p. 896 R sq. Herodotus on the other hand (ibid. 23 ad fin.), οὐδὲ δημηγορίαις πολλαῖς . . . οὐδ' ἐναγωνίοις κέχρηται λόγοις, οὐδ' ἐν τῷ καθαίρειν καὶ δεινοποιεῖν τὰ πράγματα τὴν ἀκρὴν ἔχει. Dionysius's own opinion of the speeches in Thucydides is seen from the last chapter of his Iudicium (pp. 950–2 R) to have agreed with that of Cicero, Orator § 30: ipsae illae contiones ita multas habent obscuras abditasque sententias vix ut intellegantur. (Cp. Brutus § 287.) On this ground he says nihil ab eo transferri potest ad forensem usum et publicum: cp. de Opt. Gen. 15, 16. Dionysius, however (ch. 34 ad init.) indicates that some people thought differently: τῶν δημηγοριῶν ἐν αἷς οἴονταί τινες τὴν ἄκραν τοῦ συγγραφέως εἶναι δύναμιν.—For the speeches see Blass, Att. Bereds p. 231 sq.: and Jebb's Essay in *Hellenica*, esp. pp. 269–275.

vi . . . voluptate. Many passages may be quoted from Dionysius to illustrate this antithesis: Ἀχρ. ῥ. p. 425 R, Usener p. 23 ῥώμῃ δὲ καὶ ἰσχύι καὶ τόνῳ καὶ τῷ περιττῷ καὶ πολυσχημάτιστῳ παρηυδοκίμησε Θουκυδίδης· ἡδονῇ δὲ καὶ πειθοῖ καὶ χάριτι . . . μακρῷ διενεγκόντα τὸν Ἡρόδο-

ut in historia praedictis minor, ita oratori magis similis, ut qui, antequam est ad hoc opus sollicitatus, diu fuerit orator. PHILISTUS quoque meretur qui turbae quamvis bonorum post eos auctorum eximatur, imitator Thucydidi et ut multo in-

τον εὑρίσκομεν: ad. Cn. Pomp. iii. p. 776 R (Us. p. 58) ἔνεστι ταύταις αἱ τὴν ἰσχὺν καὶ τὸν τόνον καὶ τὰς ὁμοιοτρόπους δυνάμεις τῆς φράσεως ἀρεταὶ περιέχουσαι. κρείττων ἐν ταύταις Ἡροδότου Θουκυδίδης. ἡδονὴν δὲ καὶ παθὼ καὶ τέρψιν καὶ τὰς ὁμοιογενεῖς ἀρετὰς εἰσφέρεται μαλλον Θουκυδίδου κρείττονας Ἡρόδοτος. So Ind. de Thucyd. 23, p. 866 R παθοῦς τε καὶ χαρίτων καὶ τῆς εἰς ἄκρον ἡσυχάσης ἡδονῆς ἔνεσα. So in the Epist. ad Pomp. iii. p. 767 R he praises Herodotus for his choice of subject (ὑπόθεσιν . . . καλὴν καὶ κεχαρισμένην τοῖς ἀναγνωσομένοις Us. p. 50), while Thucyd. was conscious ὅτι εἰς μὲν ἀκρίασιν ἧττον ἐπιτερπὴς ἡ γραφή ἐστι (de Comp. Verb. p. 165 R). It is his variety (μεταβολὴ καὶ ποικίλον) and the providing of agreeable ἀναπαύσεις that give Hdt. his charm: καὶ γὰρ τὸ βιβλίον ἦν αὐτοῦ λάβωμεν μέχρι τῆς ἰσχάτης συλλαβῆς ἀγάμεθα καὶ ἀεὶ τὸ πλεῖον ἐπιζητοῦμεν p. 772 R: while Thucydides is by comparison ἀσαφὴς καὶ δυσπαρακολούθητος p. 773 (Usener pp. 54–5).

For vi cp. also Orat. § 39 alter incitatior fertur, et de bellicis rebus canit etiam quodam modo bellicum: for voluptate Quint. ix. 4, 18 in Herodoto vero cum omnia, ut ego quidem sentio, leniter fluunt, tum ipsa διάλεκτος habet eam iucunditatem ut latentes in se numeros complexa videatur. And again Dionysius, p. 777 R: Us. p. 59 διαφέρουσι δὲ κατὰ τοῦτο μάλιστα ἀλλήλων ὅτι τὸ μὲν Ἡροδότου κάλλος ἱλαρόν ἐστι, φοβερὸν δὲ ('impressive') τὸ Θουκυδίδου.

§ 74. **Theopompus**, of Chios, born about 378 B.C. What Quint. says of him is not found in Dion. though the latter gives him high praise in the Epist. ad Cn. Pomp. p. 782 R sq. Cp. Ἀρχ. κρ. p. 428 sq. He wrote two histories, neither of which has come down to us:—(1) Ἑλληνικά, containing in twelve books the sequel to the Peloponnesian War, down to the battle of Knidos (B.C. 394); and (2) Φιλιππικά, a history of affairs under Philip, in fifty-eight books. Dionysius says that he was the most distinguished of all the pupils of Isocrates, whom he resembled in style (l.c. p. 786). His master said that he needed the bit, as Ephorus (see below) the spur: ii. 8, 11, cp. Brut. § 204. Quint. says elsewhere (ix. 4, 35) that, like the followers of Isocrates in general, he was unduly solicitous about avoiding the coalition of vowels: Orat. § 151. In the Brutus (§ 66) Cicero, comparing him with Philistus and Thucydides, says officit Theopompus elatione atque altitudine orationis suae. His fragments are collected in Müller's Fragm. Histor. Graec. i. pp. 278–333.

praedictis = antea, supra dictis. This is the usual meaning of the word in Quint.: cp. tria quae praediximus iii. 6, 89: vicina praedictae sed amplior virtus viii. 3, 83: ii. 4, 24: ix. 3, 66: Vell. Pat. i. 4, 1: Suet. Aug. 90: Plin. N. H. lxxii. 16, 35. The Ciceronian use appears only in 'praedicta pernicies' iii. 7, 19 (cp. iv. 2, 98): vii. 1, 30.

opus: §§ 31, 67, 69, 70, 96, 123: 2 § 21. Cp. Introd. p. xliv.

sollicitatus by his master Isocrates. Cicero tells us this: postea vero ex clarissima quasi rhetorum officina duo praestantes ingenio, Theopompus et Ephorus, ab Isocrate magistro impulsi se ad historiam contulerunt (de Orat. ii. § 57).

Philistus, of Syracuse, born about B.C. 430. He was a contemporary of both the Dionysii, by the elder of whom he was exiled and by the younger recalled. He wrote a history of Sicily in two parts, —περὶ Σικελίας μὲν τὴν πρότερον ἐπιγραφὴν, περὶ Διονυσίου δὲ τὴν ὑστέραν, Dion. ad Pomp. p. 780 R (Us. p. 61). Cicero says he liked the latter: me magis de Dionysio delectat, ad Q. Fr. ii. 13, 4.—Müller, Fragm. Hist. Gr. i. 185–192.

meretur qui: see on § 72.

quamvis bonorum. For this brachylogy cp. § 94, and note: Livy ii. 54 § 7 nec auctor quamvis audaci facinori deerat: ibid. 51 § 7. Cp. quamlibet properato 3 § 19. Introd. p. liv.

eximatur: with *ex* or *de* in classical Latin, as in the phrase ex reis eximi, aliquem de reis eximere (Cic.) For the dat. cp. i. 4, 3 ut auctores alios omnino exemerint numero (opp. to in ordinem redigere): Hor. Car. ii. 2, 19 Phraaten numero beatorum eximit virtus. The same meaning appears in xii. 2, 28 quid . . . eximat nos opinionibus vulgi. In Tac. the dat. is common in the sense of to 'free from': infamiae, morti, ignominiae.

firmior, ita aliquatenus lucidior. EPHORUS, ut Isocrati visum, calcaribus eget. CLITARCHI probatur ingenium, fides infamatur. Longo post intervallo temporis natus TIMAGENES vel hoc est ipso probabilis, quod intermissam historias scribendi industriam nova

What follows might be a condensation of Dion.'s criticism of Philistus: Φίλιστος δὲ μιμητής ἐστι Θουκυδίδου, ἔξω τοῦ ἤθους· ᾧ μὲν γὰρ ἐλεύθερον καὶ φρονήματος μεστόν· τούτῳ δὲ θεραπευτικὸν τῶν τυράννων καὶ δοῦλον πλεονεξίας, Ἀρχ. κρ. p. 426 R, Us. p. 24: cp. ad Pomp. v. (p. 779 R) Φίλιστος δὲ Θουκυδίδῃ μᾶλλον ⟨ἂν⟩ δοξεῖεν ἐοικέναι, καὶ κατ' ἐκεῖνον κοσμεῖσθαι τὸν χαρακτῆρα: Cic. de Orat. ii. 57 hunc (Thucydidem) consecutus est Syracosius Philistus qui, cum Dionysii tyranni familiarissimus esset, otium suum consumpsit in historia scribenda, maximeque Thucydidem est, sicut mihi videtur, imitatus.

infirmior: Cic. ad Q. Fr. ii. 13, 4 Siculus ille (Philistus) capitalis, creber, acutus, brevis, paene pusillus Thucydides: Dionysius, Ἀρχ. κρ. (p. 427 R, Us. p. 25) μικρὸς δέ ἐστι καὶ ταπεινὸς καμιδῇ ταῖς ἐκφράσεσιν . . . οὐδὲ ὁ λόγος τῷ μεγέθει τοῦ πράγματος ἐξισοῦται: ad Pomp. (p. 781 R) μικρός τε περὶ πᾶσαν ἰδέαν ἐστὶ καὶ ἐντελής κ.τ.λ.

aliquatenus with comparative, instead of the ablative *aliquanto*, just as he uses *longe* and *multum* for *multo*. So xi. 3, 97 aliquatenus liberius.

lucidior: τῆς δὲ λέξεως τὸ μὲν γλωσσηματικὸν καὶ περίεργον οὐκ ἐζήλωκε Θουκυδίδου (Ἀρχ. κρ. l. c.). Yet Dionysius blames him, even more than Thucyd., for ἀταξία τῆς οἰκονομίας, and adds that, like Thucyd., δυσπαρακολούθητον τὴν πραγματείαν τῇ συγχύσει τῶν εἰρημένων πεποίηκε.

Ephorus, of Cumae in Aeolis, was a contemporary of Philip and Alexander: fl. cir. B.C. 340. He wrote a Universal History down to his own times. Like Theopompus, he was a pupil of Isocrates (de Orat. ii. § 57: iii. § 36: Orator § 191); and Dionysius mentions him, along with Theopompus, as the best example, among historians, of ἡ γλαφυρὰ καὶ ἀνθηρὰ σύνθεσις, just as Isocrates was among rhetoricians (de Comp. Verb. 23, p. 173 R). Plutarch (Dion. 36) blames him for his sophistical tendencies: Polybius (v. 33, 2) praises his wide knowledge.

calcaribus. Brutus § 204 ut Isocratem in acerrimo ingenio Theopompi et lenissimo Ephori dixisse traditum est, alteri se calcaria adhibere, alteri frenos: de Orat. iii. 9, 36 quod dicebat Isocrates, doctor singularis, se calcaribus in Ephoro contra autem in Theopompo frenis uti solere: Hortensius: quid . . . aut Philisto brevius aut Theopompo acrius aut Ephoro mitius inveniri potest? Cp. also ad Att. vi. 1, 12: Quint. ii. 8, 11. So Suidas, ὁ γοῦν Ἰσοκράτης τὸν μὲν Θεόπομπον ἔφη χαλινοῦ δεῖσθαι, τὸν δὲ Ἔφορον κέντρου (s. v. Ephorus). A similar story is told of Plato, teacher of Aristotle and Xenocrates; and of Aristotle, who in turn taught Theophrastus and Callisthenes.

Clitarchus, of Megara, a contemporary of Alexander the Great, whom he accompanied on his expeditions, and whose history he wrote, in twelve books, down to the battle of Ipsos. He also wrote a history of the Persians before and after Xerxes. Cicero alludes (Brutus § 42 sq.) to his romantic turn: concessum est rhetoribus ementiri in historiis, ut aliquid dicere possint argutius ('more racily'); ut enim tu nunc de Coriolano, sic Clitarchus, sic Stratocles de Themistocle finxit: de Legg. i. 2.

§ 75. **Timagenes** belongs to the Augustan Age. He is said to have been a native of Syria, who came to Rome after the capture of Alexandria (B.C. 55). At Rome he founded a school of rhetoric, and wrote a history of Alexander the Great and his successors. He was a friend of Asinius Pollio, and enjoyed the patronage of Augustus till he incurred his censure for having spoken too boldly of the members of the Imperial family: Hor. Ep. i. 19, 15. Quintilian might have filled the gap (*intervallo temporis*) between Clitarchus and Timagenes with such names as Timaeus (de Orat. ii. § 58), Polybius, and Dionysius himself.

historias scribendi: cp. § 34 and 2 § 7. The plural is used of historical works, in the concrete: the sing. generally of history as a mode of composition: §§ 31, 73, 74, 101, 102; 5 § 15,—seldom as 1. 8, 20 cum historiae cuidam tanquam vanae repugnaret. Cp. Hor. Sat. i. 3, 89 amaras porrecto iugulo historias captivus ut audit: Car. ii. 12, 9 pedestribus dices historiis praelia Caesaris. Cicero has the sing. most frequently: Brutus § 287 si historiam scribere . . . cogitatis: but the pl. occurs ib. § 42 (quoted above).

laude reparavit. XENOPHON non excidit mihi, sed inter philo-
sophos reddendus est.

Sequitur oratorum ingens manus, ut cum decem simul Athenis 76

Xenophon §§ 33 and 82. By Dionysius he is treated as a historian, and compared to Philistus. The philosophic character of his work is however indicated in several places: e. g. Ἀρχ. κρ. (p. 426 R, Us. p. 24) ἀλλ' οὐδὲ τοῦ πρέποντος τοῖς προοιμίοις πολλάκις ἐστοχάσατο, περιτιθεὶς ἀνδράσιν ἰδιώτας καὶ βαρβάροις ἴσθ' ὅτε λόγους φιλοσόφους: ad Cn. Pomp. 4 (p. 777) τὰς ὑποθέσεις τῶν ἱστοριῶν ἐξελέξατο καλὰς καὶ μεγαλοπρεπεῖς καὶ ἀνδρὶ φιλοσόφῳ προσηκούσας· τήν τε Κύρου παιδείαν, εἰκόνα βασιλέως ἀγαθοῦ καὶ εὐδαίμονος κ.τ.λ. Besides Cicero (de Orat. ii. § 58 denique etiam a philosophia profectus—Xenophon—scripsit historiam), Diogenes Laertius and Dio Chrysostom speak of Xenophon as a philosopher, all probably following an ancient authority. See Usener, p. 117, and cp. Introd. p. xxxiii.

inter. Becher notes this use of the prep. (= 'among a number of') as occurring first in Livy. Cp. § 116 ponendus inter praecipuos.

§§ 76–80. ATTIC ORATORS:—

ut cum. So *utpote cum* Cic. ad Att. v. 8, 1 and Asinius Pollio ad Fam. x. 32, 4: *quippe cum* ad Att. x. 3. Bonn. Lex. s.v. *ut* (B ad fin.) gives other exx. from Quintilian: e.g. v. 10, 44: vi. 1, 51: 3, 9: ix. 1, 15.

decem. This is not a round number (Hild), but indicates a recognised group of orators, generally considered to have been canonised by the critics of Alexandria, in the course of the last two centuries before the Christian era. Brzoska, however, in a recent paper (De canone decem oratorum Atticorum quaestiones—Vratislaviae, 1883) develops with great probability the view of A. Reifferscheid, that the canon originated, towards the end of the second cent. B.C., with the school of Pergamus, where special attention was paid to rhetoric and grammar, which the Alexandrian critics neglected in favour of poetry. The group consisted of Antiphon, Andocides, Lysias, Isocrates, Isaeus, Demosthenes, Aeschines, Lycurgus, Hyperides, and Dinarchus. Of these Quintilian omits here Antiphon, Andocides, Isaeus, Lycurgus, and Dinarchus, though all except the last-named are mentioned in xii. 10, §§ 21–22. Demetrius of Phalerum is thrown in at the end, probably after Cicero (see on § 80). The earliest reference to the Ten Orators as a recognised group occurs in the title of a lost work by Caecilius of Calacte,—περὶ χαρακτῆρος τῶν δέκα ῥητόρων. But though Caecilius was a contemporary of Dionysius at Rome in the age of Augustus, and is known to have been intimate with him (p. 777 R, Us. p. 59), there is no reference in Dionysius's writings to the canon thus adopted. Mr. Jebb thinks he may have deliberately disregarded it as not helpful for the purpose with which he wrote, viz. to establish a standard of Greek prose by a study of the orators as representing tendencies in the historical development of the art of oratory (Att. Or. Introd. p. 67: but see Brzoska, pp. 20–22). Besides this *decem* in Quintilian (cp. on *ceteros* § 80), the number ten is again recognised in the treatise on the Lives of the Ten Orators, wrongly attributed to Plutarch, by Proclus (circ. 450 A.D.), and by Suidas (circ. 1100). In selecting the five whom he treats here, Quintilian would seem to have followed Dionysius. In the De Oratoribus Antiquis, 4 (p. 451 R), he gives a chronological classification (κατὰ τὰς ἡλικίας), taking Lysias, Isocrates, and Isaeus to represent the first series (ἐκ τῶν πρεσβυτέρων: cp. his aetate Lysias maior § 74); and Demosthenes, Hyperides, and Aeschines for the next. Elsewhere (de Din. Iud. i. p. 629 R) he arrives at the same result on another principle, Lysias, Isocrates, and Isaeus being classed as εὑρεταὶ ἰδίου χαρακτῆρος, while the other three (Aeschines now taking the second place, as emphatically at p. 1063 R) appear as τῶν εὑρημένων ἐτέροις τελεστικαί. Of Demosthenes, Hyperides, and Aeschines he says: ἡ γὰρ δὴ τελειοτάτη ῥητορικὴ καὶ τὸ κράτιστον τῶν ἀγωνίων λόγων ἐν τούτοις τοῖς ἀνδράσιν ἔοικεν εἶναι, de Isaeo Iud. p. 629 R. The Ἀρχαίων κρίσις briefly characterises, in the order in which they are named, Lysias, Isocrates, Lycurgus, Demosthenes, Aeschines, and Hyperides; Quintilian omits Lycurgus, the paragraph about whom in the Ἀρχ. κρ. is suspected by Claussen (p. 352). (Brzoska notes that Quintilian's list is identical with that given by Cicero de Orat. iii. 28: and from a comparison of de Opt. Gen. Or. § 7—qui aut Attici numerantur aut di-

aetas una tulerit. Quorum longe princeps DEMOSTHENES ac paene lex orandi fuit: tanta vis in eo, tam densa omnia, ita quibusdam nervis intenta sunt, tam nihil otiosum, is dicendi modus, ut nec quod desit in eo nec quod redundet invenias. 77 Plenior AESCHINES et magis fusus et grandiori similis, quo

cunt Attice—he infers that the canon was probably known also to Cicero.) We have separate treatises by Dionysius on Lysias, Isocrates, and Isaeus (the *εἰφεταί*), but those in which he discussed Demosthenes, Hyperides, and Aeschines (the *τελευταῖαι*), are no longer extant. Instead we have the first part of a longer work on Demosthenes (*περὶ τῆς λεκτικῆς Δημοσθένους δεινότητος* pp. 953–1129 R), and a bibliographical account of Dinarchus. Antiphon he only alludes to briefly (de Isaeo, 20), in company with Thrasymachus, Polycrates, and Critias: cp. Quint. iii. 1, 11.

Athenis. Dionysius groups the orators of whom he treats under the title *Ἀττικαί* (p. 758 R, *ἐν τῇ περὶ τῶν Ἀττικῶν πραγματείᾳ ῥητόρων*). Ammon (pp. 81–82) points out that Demetrius Magnes used the same appellation (Dion. de Din. i. p. 631 R), and further suggests that the Attic canon is already indicated in Cicero de Opt. Gen. Or. § 13 ex quo intellegitur quoniam Graecorum oratorum praestantissimi sint ii qui fuerunt Athenis, eorum autem princeps facile Demosthenes, hunc si qui imitetur eum et attice dicturum et optime, ut quoniam attici propositi sunt ad imitandum bene dicere id sit attice dicere.

aetas una, used here in a wide sense (as is shown by *aetate . . . maior*, below). The period referred to extends from the latter part of the 5th to the latter part of the 4th century B.C. So Cicero, Brut. § 36 haec enim aetas effudit hanc copiam: where he gives a place among the others to Demades.

longe princeps: Dion. de Thucyd. Iud. 55, p. 950 R, *Δημοσθένει δὲ ἀνάντων ῥητόρων κράτιστον γεγενῆσθαι νενόμικα*: cp. de vi Demosth. 33, p. 1058 R sq.

vis, densitas. Dion. de Thucyd. Iud. 53, p. 944 R *τὴν ἐξεγείρουσαν τὰ πάθη δεινότητα* (of Demosthenes): cp. p. 865 *τὸ ἐρρωμένον καὶ ἐναγώνιον πνεῦμα ἐξ οὗ ἡ καλουμένη γίγνεται δεινότης*: Cic. de Orat. iii. 28 vim Demosthenes habuit. For the place of *vis* in oratory cp. Orat. § 69, and de Orat. ii. 128–9.

densa: §§ 68, 73, 106. So *pressus*: Introd. p. xliii. The Greek equivalent is *τὸ πυκνόν, ἡ πυκνότης*. Dionysius attributes his brevity and conciseness, as well as his energy and power of rousing the emotions, to the influence of Thucydides.

quibusdam, inserted on account of the metaphor, as often in Cicero, e.g. de Orat. i. § 9 procreatricem quandam et quasi parentem: Brut. § 46 eloquentia est bene constitutae civitatis quasi alumna quaedam: and constantly in translating Greek words and phrases (cp. Reid on Acad. i. 5, 20 and 24). For *nervis intenta* cp. *εὐτονος τῇ φράσει*, Ἀρχ. *κρ.* p. 433 R: also ix. 4, 9, and note on 1 § 60.

tam nihil otiosum, i.e. everything is so much to the point. Cp. i. 1, 35 otiosas sententias, of copy-book headings that have no point: viii. 3, 89 *ἐνέργεια . . .* cuius propria sit virtus non esse quae dicuntur otiosa: ibid. 4, 16: ii. 5, 7: Sen. Epist. 100, 11 exibunt multa nec ferient et interdum otiosa praeterlabetur oratio. In Tac. Dial. §§ 18 and 22 the meaning is 'spiritless,' 'wearisome' (cp. lentitudo and tepor § 21). In Quintilian there is also the idea of 'superfluous,' 'unprofitable': i. 12, 18 otiosis sermonibus, useless gossip: ii. 10, 8: viii. 3, 55 quotiens otiosum fuerit et supererit: ix. 4, 58 adicere dum non otiosa et detrahere dum non necessaria. Cp. Introd. p. xlv.

is dicendi modus: Cic. Orat. § 23 hoc nec gravior exstitit quisquam nec callidior nec temperatior.

quod desit: a reminiscence of Cic. Brut. § 35 nam plane quidem perfectum et cui nihil admodum desit Demosthenem facile dixeris. Quintilian qualifies his eulogy in comparing him with Cicero § 107 below: cp. xii. 12, 26, and Cic. Orat. §§ 90 and 104. See Crit. Notes.

§ 77. **Plenior . . . magis fusus:** opposed to tam densa omnia, above. Aeschines had not the terseness and intensity of Demosthenes, but was not without a certain fluent vehemence of his own. Cicero mentions *levitas* and *splendor verborum* as characteristics of Aeschines,

minus strictus est; carnis tamen plus habet, minus lacertorum. Dulcis in primis et acutus HYPERIDES, sed minoribus causis—

Orat. § 110; and Dionysius, Ἀρχ. ῥη. p. 434 R, has *ἀτονώτερος μὲν τοῦ Δημοσθένους, ἐν δὲ τῇ λέξεων ἐκλογῇ νομικὸς ἅμα καὶ δεινός . . . καὶ σφόδρα ἐνεργὴς καὶ βαρὺς καὶ αὐξητικὸς καὶ πικρὸς καὶ . . . σφοδρός*: Cic. de Orat. iii. § 128 sonitum Aeschines habuit. For a comparison between the two great rivals v. Jebb's Att. Or. ii. 393 sq. See also Cicero's de Optim. Gen. Orat., which was written as a preface to his translation of Aeschines's speech against Ctesiphon and Demosthenes on the Crown.

grandiori is certainly not neuter (sc. generi dicendi) as Krüger (2nd edition), who compares the plural *maioribus* § 63 (where however we have *aptior*, not *similior*), and ii. 11, 2, which is quite different: moreover Quintilian never uses *grandius* by itself to designate the more sublime style, and with such an expression as 'grandiori generi dicendi' he would have employed *magis accedit* (§ 68) or *propior est* (§ 78) rather than *similis*. If the text is allowed to stand *grandiori* must be masc. (just like *strictus*) and be used in a good sense: e.g. Cic. de Opt. Gen. Or. § 9 imitemur Lysiam, et eius quidem tenuitatem potissimum: est enim multis in locis grandior: Brut. § 203 fuit Sulpicius . . . grandis et ut ita dicam tragicus orator: Orat. § 119 quo grandior sit et quodam modo excelsior. *Similis* gets the force of a comparative from *magis* preceding. and *minus* following it (cp. § 93 tersus atque elegans maxime: xii. 6, 6 a quam maxime facili ac favorabili causa), so that we may render 'he has an appearance of greater elevation in proportion as his style is less compressed.' See Crit. Notes.

minus strictus = remissior, cp. *ἀτονώτερος* above. Instead of being *nervis intenta* (*εὔτονος*) his style was characterised as *προπετής* ('headlong') by the critics.

carnis . . . lacertorum. The style of Aeschines is deficient in compact force: it is often overcharged and redundant (cp. *νομικὸς* and *αὐξητικός* above). So also Dem. Or. 19 (of Aeschines) § 133 *σεμνολόγος*: § 255 *σεμνολογεῖ*. For *lacerti* cp. Brut. § 64 in Lysia saepe sunt etiam lacerti sic ut fieri nihil possit valentius.

Hyperides, one of the leading orators of the patriotic party, was put to death by order of Antipater, B.C. 322, just seven days before the death of Demosthenes, with whom he had generally acted, though differences arose between them in later life.

Dulcis: § 73. So Dion. Ἀρχ. ῥη. p. 435 R *χάριτος μεστός*: cp. de Din. Iud. 8, p. 645 R, where he says that the imitators of Hyperides, by failing to reproduce his exquisite charm, as well as his force, became dry and rough in style: *διαμαρτόντες τῆς χάριτος ἐκείνου καὶ τῆς ἄλλης δυνάμεως αὐχμηροί τινες ἐγένοντο*.

acutus. Cic. de Orat. iii. § 28 acumen Hyperides . . . habuit: Orat. § 110 nihil argutiis et acumine Hyperidi (cedit Demosthenes). *Acumen* (§§ 106, 114) is the quality required for the *tenue genus* which aims at instructing (Cic. de Orat. ii. § 129: Quint. xii. 10, 59): it appeals mainly to the intellect. Here therefore *acutus* means 'pointed,' 'direct': cp. xii. 10, 39, Orat. §§ 20, 84, 98, where it is used of style. *Subtilis* and *acutus* sometimes go together as characteristics of the plain style: so in 5 § 2 *subtilitas* is ascribed to Hyperides. On the other hand *acutus* is used (§ 84 below) expressly of power of thought as opposed to power of expression: cp. too § 83 inventionem acumine opposed to eloquendi suavitate, and § 81 acumine disserendi . . . eloquendi facultate. So it may be that Quintilian uses *acutus* here to represent Dionysius: *εὔτονος μὲν . . . καὶ συνίσει πολλῇ πεχορήγηται* (p. 434 R).

minoribus causis. Cp. with this the criticisms of Longinus, Hermogenes, and others in Blass's preface to the Teubner text. The author of *περὶ ὕψους* says:—"He knows when it is proper to speak with simplicity, and does not, like Demosthenes, continue the same key throughout," § 34, and below: "Nevertheless all the beauties of Hyperides, however numerous, cannot make him sublime. He never exhibits strong feeling, has little energy, rouses no emotion" (Havell). His style is "that of a newer school than Demosthenes —of the school of Menander and the New Comedy, to whom long periods and elaborate structure seemed tedious, and who affected short and terse statement, clear and epigrammatic points, smart raillery, and an easy and careless tone even in serious debate. Hence the critics, such as Quintilian, think him more suited to slight subjects." Mahaffy, ii. p. 377. Dionysius says *εὔστοχος μὲν σύνεσιν δ' αὐξητικός*: he hits his mark neatly, but

78 ut non dixerim utilior—magis par. His aetate LYSIAS maior, subtilis atque elegans et quo nihil, si oratori satis sit docere, quaeras perfectius; nihil enim est inane, nihil arcessitum, puro

seldom lends grandeur to his theme by amplification. His Funeral Oration is an exception: here he has 'thoroughly caught from Isocrates the tone of elevated panegyric' (Jebb). His reputation as a wit and an easy-going member of society may have helped to produce on casual students the impression Quintilian wishes to convey: 'unquestionably one great secret of his success as a speaker,' says Mr. Jebb, 'was his art of making a lively Athenian audience feel that here was no austere student of Thucydides, but one who was in bright sympathy with the everyday life of the time.' For his wit cp. Cic. Orat. § 90 and Sandys' note. Dionysius's judgment is given at length in Jebb's Attic Orators, ii. p. 383 sq.

ut non dixerim = ne dicam. Cp. 2 § 15, and note. Tacitus makes a similar use of the potential perfect in secondary clauses.—For *utilior* Madvig needlessly conjectures *futilibus*.

§ 78. aetate maior. The date of his birth has been variously fixed at B.C. 459 and B.C. 436: see Sandys, Introd. to Orator, p. xiii, and note; Wilkins, de Orat. i. (2nd ed.), p. 33. Jebb gives the approximate date of his extant work as 403–380 B.C.

subtilis atque elegans. Cic. Orat. § 30 subtilem et elegantem: Brut. § 35 egregie subtilis scriptor et elegans, quem iam prope audeas oratorem perfectum dicere: ibid. § 64: de Orat. iii. § 28 subtilitatem . . . Lysias habuit: Orat. § 110 nihil Lysiae subtilitate (cedit Demosthenes). It is the 'plain elegance' of Lysias, his artistic and graceful plainness, that Quintilian is commending: cp. ix. 4, 17 nam neque illud in Lysia dicendi textum tenue atque rasum lectioribus numeris corrumpendum erat: perdidisset enim gratiam, quae in eo maxima est, simplicis atque inaffectati coloris, perdidisset fidem quoque.—*Subtilitas* and *elegantia* go together 2 § 19.

subtilis. Originally 'suited for weaving' (**sub—telis* from *tela*—Wharton). From this the word came to be used metaphorically:—(1) 'graceful,' 'refined,' 'delicate': subtilitas pronuntiandi, de Orat. iii. § 42, 'graceful refinement of utterance': (2) 'precise,' 'accurate,' common in Cicero to represent *ἀκριβής*: cp. praeceptor acer atque subtilis, Quintilian i. 4, 25: (3) 'plain,' 'unadorned': especially subtile genus dicendi (xii. 10, 58) = *τὸ ἰσχνὸν γένος*, the 'plain' style of rhetorical composition, which, with a careful concealment of art, imitated the language of ordinary life, unlike the 'grand' style, which was more artificial, seeking by the use of ornament to rise above the common idiom. The sense in which the word is used here is mainly (3): it represents what Dionysius says Ἀρχ. κρ. p. 432 R, (Us. p. 28) *ἰσχνότητι γὰρ τῆς φράσεως σαφῆ καὶ διηκριβωμένην ἔχουσι τὴν τῶν πραγμάτων ἔκθεσιν*. But there is a reference also to (1), helped out by the addition of *elegans*, 'choice,' 'tasteful.' The style of Lysias was plain, but not without Attic refinement.

docere. So Dion., in eulogising him for *τὴν δεινότητα τῆς εὑρέσεως*, says (de Lysia 15, p. 486 R), *τὰ πάνυ δοκοῦντα τοῖς ἄλλοις ἄτορα εἶναι καὶ ἀδύνατα ἔνορα καὶ δυνατὰ φαίνεσθαι ποιεῖ*. He could make the most of his case: persuasiveness (*πιθανότης*) is mentioned (ibid. 13) as one of his leading characteristics. 'His statements of facts,' says Mr. Jebb (ii. 182), 'are distinguished by conciseness, clearness, and charm, and by a power of producing conviction without apparent effort to convince': cp. Dion. de Lysia 18, p. 492 R *ἐν δὲ τῷ διηγεῖσθαι τὰ πράγματα . . . ἀναμφιβόλως ἥγοῦμαι κράτιστον αὐτὸν εἶναι πάντων ῥητόρων, ὅρον τε καὶ κάνονα τῆς ἰδέας ταύτης αὐτὸν ἀποφαίνομαι*: and below, *αἱ διηγήσεις . . . τὴν πίστιν ἅμα λελῃθόσαν συνεπιφέρουσιν*. But that this is not the whole office of the orator Quintilian himself declares iv. 5, 6 non enim solum oratoris est docere, sed plus eloquentia circa movendum valet. Cp. iii. 5, 2: Brut. § 105: de Orat. ii. § 128. In regard to this, Lysias is comparatively weak: 'he cannot heighten the force of a plea, represent a wrong, or invoke compassion, with sufficient spirit and intensity,' Jebb: in the words of Dion. (19, p. 496 R), *περὶ τὰ πάθη μαλακώτερός ἐστι*: he understands *οὔτε αὐξῆσαι οὔτε δεινῶσαι οὔτε ἐλεεῖν*. Cp. 13 ad fin.

nihil . . . inane: cp. Orator § 29 dum intellegamus hoc esse Atticum in Lysia, non quod tenuis sit atque inornatus sed quod nihil habeat insolens aut ineptum.

tamen fonti quam magno flumini propior. ISOCRATES in diverso 79
genere dicendi nitidus et comptus et palaestrae quam pugnae

nihil arcessitum: Cp. Dion. de Lysia 13 ad fin. p. 483 R *ἀσφαλής τε μᾶλλόν ἐστιν ἡ παρακεκινδυνευμένη, καὶ οὐκ ἐπὶ τοσοῦτον ἰσχὺν ἰσχνὴ δηλῶσαι τέχνης ἐφ' ὅσον ἀληθείαν εἰδέσαι φύσεως.* Cp. 8, p. 468 *ἀνοίητός τις καὶ ἀτεχνίτευτος ὁ τῆς ἁρμονίας αὐτοῦ χαρακτήρ.* So 'Αρχ. *κρ. πρὸς τὸ χρήσιμον καὶ ἀναγκαῖόν ἐστιν αὐτάρκης*—Krüger[3] suggests nihil enim *inest* inane. For the order see Introd. p. liii.

magno flumini: cp. Cicero, Orator § 30 nam qui Lysiam sequuntur causidicum quemdam sequuntur, non illum quidem amplum atque grandem, subtilem et elegantem tamen et qui in forensibus causis possit praeclare consistere. Cp. Dion. 13, p. 482, where he says that, besides pathos, Lysias wants also grandeur and spirit: *ὑψηλὴ δὲ καὶ μεγαλοπρεπὴς οὐκ ἔστιν ἡ Λυσίου λέξις, οὐδὲ καταπληκτική μὰ Δία καὶ θαυμαστή . . . οὐδὲ θυμοῦ καὶ πνεύματός ἐστι μεστή.* Cicero says he shows elevation at times, though grandeur was seldom possible in the treatment of the subjects he chose. Cp. the whole passage, de Opt. Gen. Oratorum § 9 Imitemur si potuerimus, Lysiam, et eius quidem tenuitatem potissimum. Est enim multis locis grandior; sed quia et privatas ille plerasque et eas ipsas aliis et parvarum rerum causulas scripsit videtur esse ieiunior, cum se ipse consulto ad minutarum genera causarum limaverit. He therefore prefers Demosthenes as a model on account of his power: ib. § 10 ita fit ut Demosthenes certe possit summisse dicere, elate Lysias fortasse non possit.

Lysias was the favourite model of those who at Rome, in Cicero's time, sought to bring about the revival of Atticism. The unaffected simplicity of his diction, his purity, lucidity, and naturalness amply entitled him to this distinction. Dionysius' criticism is most appreciative: he praises the style of Lysias 'not only for its purity of diction, its moderation in metaphor, its perspicuity, its conciseness, its terseness, its vividness, its truth to character, its perfect appropriateness, and its winning persuasiveness; but also for a nameless and indefinable charm, which he compares to the bloom of a beautiful face, to the harmony of musical tones, or to perfect rhythm in the marking of time'—v. de Lysia xi, xii.: Sandys, Introd. to Orator, p. xvi.

§ 79. Isocrates, the most celebrated of all the ancient teachers of rhetoric, and called the father of eloquence (ille pater eloquentiae, de Orat. ii. § 10) from the number of orators produced by his school. His home is described as being a school of eloquence and manufactory of rhetoric for the whole of Greece, from which, as from the Trojan horse, there came forth heroes only: Brut. § 32 Isocrates, cuius domus cunctae Graeciae quasi ludus quidam patuit atque officina dicendi: de Orat. ii. § 94 cuius e ludo tamquam ex equo Troiano meri principes exierunt: Orat. § 40 domus eius officina habita eloquentiae est. He is said to have died of voluntary starvation shortly after the battle of Chaeronea (338 B.C.) at the advanced age of 97. The story of his death is examined by Jebb, ii. 31.

in diverso genere dicendi. The pupil of Gorgias, according to Aristotle (v. Quint. iii. 1, 13), Isocrates worked out his master's theory of elaborately ornate and rhythmical style of composition. His is not the *subtile genus* of which Lysias is the best representative: *suavitas* ('smoothness') rather than *subtilitas* ('plainness') is his chief characteristic (de Orat. iii. § 28). He carefully cultivated the period, to which he gave a large and luxuriant expansion: Or. § 40 primus instituit dilatare verbis et mollioribus numeris explere sententias: Dion. de Isocr. 13, p. 561 R *ὁ τῶν περιόδων ῥυθμός, ἐν παντὸς διώκων τὸ γλαφυρόν.* In comparing him with Lysias (de Isocr. ii.–iii.), Dion. notes that his style is less terse and compact, and characterised by a kind of opulent diffuseness (*κεχυμένη πλουσίως*), as well as by a more free use of metaphor and other tropes.

nitidus: its opposite is *sordidus* (viii. 3, 49): cp. Brut. § 238 non valde nitens sed plane horrida oratio. So nitidum et laetum (genus verborum) de Orat. i. § 81: where Wilkins says the word is used 'especially of things which are bright, because of the pains bestowed on them,' and cps. Hor. Ep. i. 4, 15 'nitidum bene curata cute vises.' There is the same opposition between nitidus and *horridus* Orat. § 36: squalidus, ibid. § 115: cp. de Orat. iii. § 51 ita de horridis rebus nitida... est oratio tua: de Legg. i. 2, 6 (of Caelius Antipater) habuitque vires agrestes ille quidem atque horridas, sine nitore et

magis accommodatus omnes dicendi veneres sectatus est, nec immerito: auditoriis enim se, non iudiciis compararat: in inventione facilis, honesti studiosus, in compositione adeo diligens

palaestra: Brut. § 238 (of C. Macer) non valde nitens, non plane horrida oratio.

comptus—*κομψεύεται*, Dion. *Ἀρχ. κρ.*: cp. viii. 3, 42 non quia comi expolirique non debeat (oratio). With *nitidus et comptus* cp. Cicero's statement that he had lavished on a Greek version of the story of his consulship, 'all the *fragrant essences* of Isocrates and all the little perfume-boxes of his pupils': totum Isocrati *μυροθήκιον* atque omnes eius discipulorum arculas, ad Att. ii. 1, § 1.

palaestrae quam pugnae: Cp. Orat. § 42 of epideictic oratory (dulce . . . orationis genus) pompae quam pugnae aptius gymnasiis et palaestrae dicatum, spretum et pulsum foro: de Orat. i. § 81 nitidum quoddam genus est verborum et laetum et palaestrae magis et olei quam huius civilis turbae ac fori. So of Demetrius non tam armis institutus quam palaestrae, Brut. § 37. For the meaning cp. ibid. § 32 forensi luce caruit intraque parietes aluit eam gloriam. Isocrates had not the vigorous compression of style necessary for real contests, *παγγυμνάσιον ἐστι μᾶλλον ἢ διανυστήριον . . . καὶ τομικὸν ἐστι . . . οὐ μὴν ἀγωνιστικόν* Dion. *Ἀρχ. κρ.*, p. 432 R: Pseudo-Plut. Vit. X Or. p. 845 (*Φίλιππος*) *ἐκάλει τοὺς μὲν αὑτοῦ (Δημοσθένους) λόγους ὁμοίους τοῖς στρατιώταις διὰ τὴν τομικὴν δύναμιν, τοὺς δ' Ἰσοκράτους τοῖς ἀθλητικοῖς*. For the figure involved in *pugnae* (*ἀγών*) cp. §§ 29, 31: 3, 3: 5, 17. Cicero says the pupils of Isocrates were great alike on parade and in actual combat: eorum partim in pompa partim in acie illustres esse voluerunt, de Orat. § 94. See Jebb, ii. 70–71.

veneres: in this sense only in poetry and post-Augustan prose, and generally in the singular. Cp. Hor. Ars Poet. 320 Fabula nullius veneris sine pondere et arte. Cp. § 100 illam solis concessam Atticis venerem: vi. 3, 18 venustum esse quod cum gratia quadam et venere dicatur apparet: iv. 2, 116 narrationem . . . omni qua potest gratia et venere exornandam puto: Seneca, de Benef. ii. 28, 2 habuit suam venerem: Plin. 35, 10, 36 § 79 (of paintings) deesse iis unam illam suam venerem dicebat quam Graeci charita vocant.

sectatus est: cp. Dion. de Isocr. 2, p. 538 R *ὁ γὰρ ἀνὴρ οὗτος τὴν εὐτέλειαν ἐκ παντὸς διώκει, καὶ τοῦ γλαφυρῶς λέγειν στοχάζεται μᾶλλον ἢ τοῦ ἀφελῶς*. There is a certain elaborate affectation about Isocrates: what in Lysias is the gift of nature he attempts to gain by the aid of art,—*πέφυκε γὰρ ἡ Λυσίου λέξις ἔχειν τὸ χαρίεν, ἡ δ' Ἰσοκράτους βούλεται* ibid. p. 541. For the whole passage cp. Orat. § 38 In Panathenaico autem (§§ 1, 2) Isocrates ea se studiose consectatum fatetur; non enim ad iudiciorum certamen sed ad voluptatem aurium scripserat.

nec immerito: see on § 27.

auditoriis . . . non iudiciis: cp. § 36: Dion. de Isocr. 2, p. 539 R *διαγωνίσεώς τε μᾶλλον οἰκειότερός ἐστιν ἡ βήσεως· τοσγάρτοι τὰς μὲν ἐπιδείξεις τὰς ἐν ταῖς πανηγύρεσι καὶ τὴν ἐκ χειρὸς θεωρίαν φέρουσιν αὐτοῦ οἱ λόγοι, τοὺς δ' ἐν ἐκκλησίαις καὶ δικαστηρίοις ἀγῶνας οὐχ ὑπομένουσι* Aristotle, Rhet. i. a 9 (p. 1368 a) *διὰ τὴν ἀσυνήθειαν τοῦ διαλογεῖν*. Isocrates himself tells us that it was his weakness of utterance and timidity of disposition that precluded him from public appearances: Panath. § 10 *οὕτω γὰρ ἐνδεὴς ἁμφοτέρων ἐγενόμην, φωνῆς ἰσχνῆς καὶ τόλμης, ὥστ' οὐκ οἶδ' εἴ τις ἄλλος τῶν πολιτῶν*. Cp. Cic. de Rep. iii. 30, 42 duas sibi res quominus in volgus et in foro diceret confidentiam et vocem defuisse: Plin. Ep. vi. 29, 6 infirmitate vocis, mollitie frontis, ne in publico diceret impediebatur. Moreover he laid claim to being a teacher of morality; and looking on rhetoric as the highest and most important branch of education, he spoke with contempt of those who wrote for the law-courts, and with whom victory was the only object: Jebb, ii. p. 7 and p. 43: Isocr. Panegyr. § 11 with Sandys' note.

inventione: here Dionysius says he is in no way inferior to Lysias: *ἡ μὲν εὕρεσις τῶν ἐνθυμημάτων ἡ πρὸς ἕκαστον δρμόττουσα πρᾶγμα πολλὴ καὶ πυκνὴ καὶ οὐδὲν ἐκείνης* (sc. Lysiae) *λειπομένη* Iud. de Isocr. 4, p. 452 R.

honesti studiosus. This may refer to the diction of Isocrates: cp. Dion. Iud. 2, p. 538 R, where his *λέξις* is said to be *ἠθική τε καὶ πιθανή*: and again de Dem. p. 963. Cp. ix. 4, 146–7, on which Becher mainly relies for his proposal (supported by Hirt. Berl. Jahr. xiv. 1883, p. 59) to take 'honesti studiosus in compositione' together: compositio debet esse

ut cura eius reprehendatur. Neque ego in his de quibus sum 80
locutus has solas virtutes, sed has praecipuas puto, nec ceteros parum fuisse magnos. Quin etiam PHALEREA illum DEME-

honesta, iucunda, varia . . . cura ita magna ut sentiendi atque eloquendi prior sit: so viii. 3, 16. But two considerations seem to prove the correctness of the traditional interpretation and punctuation: (1) the ascription of *honestum* (in an ethical sense) to Isocrates is peculiarly appropriate, and the word is constantly used in this sense by Quintilian (see Bonn. Lex. s. v. ii γ): and (2) *diligens* could hardly stand alone, divorced from *in compositione*: and moreover a similar expression (in compositione adeo diligens, &c.) is used by Dionysius, *ἐν τῇ συνθέσει τῶν ὀνομάτων . . . Ἰσοκράτην περιεργότερον* (de Isocr. Iud. 11, p. 557 R): cp. p. 538. There is a similar criticism at § 118 in cura verborum nimius et compositione nonnumquam longior.

As to (1) cp. Jebb, ii. pp. 44–5. The high moral tone of Isocrates is seen both in his choice of noble themes and in the care with which he ever keeps the higher aspects of his subject in view. Dion. Iud. 4, p. 543 R *μάλιστα δ' ἡ προαίρεσις ἡ τῶν λόγων περὶ οὗς ἐσπούδαζε καὶ τῶν ὑποθέσεων τὸ κάλλος ἐν αἷς ἐποιεῖτο τὰς διατριβάς· ἐξ ὧν οὐ λέγειν δεινοὺς μόνον ἀπεργάσαιτ' ἂν τοὺς προσέχοντας αὐτῷ τὸν νοῦν, ἀλλὰ καὶ τὰ ἤθη σπουδαίους . . . κράτιστα γὰρ δὴ παιδεύματα πρὸς ἀρετὴν ἐν τοῖς Ἰσοκράτους ἐστὶν εὑρεῖν λόγοις.* (2) Though Becher points to the chiasmus obtained by punctuating 'in inventione facilis, honesti studiosus in compositione' (cp. § 97: Bonn. Lex. pr. lxviii) the rhythm of the sentence tells the other way; and to his objection that the ethical point of view does not belong to the history of literature (especially when inserted between two such words as *inventio* and *compositio*) we can only answer that Quintilian is not an artist in style, and that the ethical tone of Isocrates is too characteristic to have been overlooked.

There is no need for Maehly's conjecture 'disponendi studiosus': nor for Eussner's proposal to invert the clauses and read . . . 'compararat, honesti studiosus: in inventione facilis, in comp. a. d.' &c.: on the ground that *honesti studiosus* refers to the *γένος ἐπιδεικτικόν* of Isocrates, which is regulated by *honestum*, as the *δημηγορικόν* is by *utile*, and the *δικανικόν* by *iustum*.

compositione: §§ 44. 66; ix. 4, 116: quem in poemate locum habet versificatio eam in oratione compositio: ad Her. iv. 12, 18 compositio est verborum constructio quae facit omnes partes orationis aequabiliter perpolitas: *Ἀρχ. κρ.* p. 433 R, (Us. p. 28) *καὶ αὐτοῦ μάλιστα ζηλωτέον τὴν τῶν ὀνομάτων ἐκλογὴν καὶ συνέχειαν.* 'Isocrates was the earliest great artist in the rhythm proper to prose,' Jebb, ii. pp. 60–1. Cicero, Brutus § 32 primus intellexit etiam in soluta oratione, dum versum effugeres, modum tamen et numerum quendam oportere servari: Orat. § 174.

cura . . . reprehendatur. This refers especially to his studied avoidance of hiatus: cp. ix. 4, 35 nimiosque non immerito in hac cura putant omnes Isocratem secutos, praecipueque Theopompum. So Orat. § 151 in quo quidam Theopompum etiam reprehendunt . . . etsi idem magister eius Isocrates—(with Sandys' note). Dionysius (de Isocr. 2) contrasts in general terms his *σύνθεσις* (compositio) with that of Lysias, noting especially the point here alluded to: p. 558 R *περιεργοτέραν*, and de Dem. 4, pp. 963–4 R. Plutarch, de gloria Athen. p. 350 E *πῶς οὖν οὐκ ἔμελλεν ἄνθρωπος* (Isocr.) *ψύφον ὅπλων φοβεῖσθαι καὶ σύρριγμα φάλαγγος ὁ φοβούμενος φωνῆεν φωνήεντι συγκεροῦσαι καὶ συλλαβῇ τὸ ἰσόκωλον ἐνδεὲς ἐξενεγκεῖν*; Jebb, ii. pp. 66–7. With such excessive solicitude we can understand how Isocrates should have taken ten years to write the Panegyricus (4 § 4).

The judgments of Cicero and Dionysius will be found conveniently summarised in Sandys' Introd. to Orator, pp. xx–xxii.

§ 80. ceteros: cp. on *decem* § 76. The use of the word involves a reference to a recognised group, from which he has omitted Antiphon, Andocides, Isaeus, Lycurgus, and Dinarchus. So Dion. p. 451 R, after mentioning Lysias, Isocrates, Isaeus, Demosthenes, Hyperides, Aeschines, says *οὐκ ἐγὼ τῶν ἄλλων ἡγοῦμαι κρατίστους.* Demetrius is evidently an addition by Quintilian himself, as is shown by the use of *quin etiam*.

TRIUM, quamquam is primum inclinasse eloquentiam dicitur, multum ingenii habuisse et facundiae fateor, vel ob hoc memoria dignum, quod ultimus est fere ex Atticis qui dici possit orator; quem tamen in illo medio genere dicendi praefert omnibus Cicero.

81 Philosophorum, ex quibus plurimum se traxisse eloquentiae

Demetrius, of Phalerum, governed Athens, under Cassander, from 317 B.C. till he was overthrown by Demetrius Poliorcetes in 307. He fled to Thebes and thence to Egypt, where he died in 283, after assisting Ptolemy to draw up laws and found his famous library. In citing him after the Attic orators, Quintilian seems to follow Cicero, Brut. § 37 Phalereus . . . successit eis senibus adulescens, &c. The same order (Phalereus before Demetrius) occurs in Cicero, de Legg. iii. 14: de Orat. ii. § 95: de Rep. ii. 2: Brut. § 285.—For *illum* see on § 17.

inclinasse: Brut. § 38 (where *primus* has been used (Halm) as an argument against *primum* in the text, though Quintilian is only quoting from memory, as often, cp. § 94): hic primus inflexit orationem et eam mollem teneramque reddidit et suavis, sicut fuit, maluit esse quam gravis. He impaired the strength of Attic oratory, depriving it of what Cicero calls its 'sap and fresh vigour' (sucus ille et sanguis incorruptus), and substituting an 'artificial gloss' (fucatus nitor): processerat enim in solem et pulverem, non ut e militari tabernaculo, sed ut e Theophrasti doctissimi hominis umbraculis, ibid. § 37. Of all the orators who flourished after Demosthenes (when alia quaedam *molliora* ac *remissiora* genera viguerunt) he was the most polished: de Orat. ii. § 95. He was more florid than Hyperides and Lysias, Brut. § 285. In the Orator, §§ 91–2, Cicero says that his diction has a smooth and tranquil flow, and is also 'lit up by the stars of metaphor and metonymy': oratio cum sedate placideque labitur, tum illustrant eam quasi stellae quaedam tralata verba atque immutata. Cp. de Off. i. § 3 disputator subtilis, orator parum vehemens, dulcis tamen, ut Theophrasti discipulum possis agnoscere.

multum ingenii . . . et facundiae: Diog. Laert. v. 82 *χαρακτὴρ δὲ φιλόσοφος, εἰρωνείᾳ μητροειδῆ καὶ δυνάμει παραμένος.*

ultimus . . . ex Atticis: Brut. § 285 mihi quidem ex illius orationibus redolere ipsae Athenae videntur.

medio genere dicendi: the 'middle' style: see on § 44. In xii. 10, 59 he says of this style 'ea fere est ratio ut . . . delectandi sive conciliandi praestare videatur officium': with which cp. Cicero of Demetrius, *delectabat* magis Athenienses quam inflammabat.—Of the middle style generally Cicero says (Orator, § 21) est autem quidam interiectus inter hos medius et quasi temperatus nec acumine posteriorum nec flumine utens superiorum, vicinus amborum, in neutro excellens, utriusque particeps, vel utriusque, si verum quaerimus, potius expers; isque uno tenore, ut aiunt, in dicendo fluit nihil adferens praeter facilitatem et aequabilitatem, aut addit aliquos ut in corona toros ('raised ornaments' or 'knots') omnemque orationem ornamentis modicis verborum sententiarumque distinguit.

praefert omnibus Cicero: de Orat. ii. § 95 omnium istorum mea sententia politissimus: Orat. § 92 in qua (sc. media orationis forma) multi floruerunt apud Graecos, sed Phalereus Demetrius meo iudicio praestitit ceteris.—For *quem tamen* see Crit. Notes.

§§ 81–84. GREEK PHILOSOPHERS:—

In this paragraph there is a correspondence between the criticisms of Quintilian and those of Cicero and Dionysius. In the *Ἀρχ. κρ.* (ch. 4, Us. pp. 26–7) the latter recommends the study of the Pythagorean philosophers (*μεγαλοπρεπεῖς γὰρ τῇ λέξει καὶ ποιητικοί*), holding up Xenophon and Plato as the best models, and eulogising also Aristotle and his followers: *μιμητέον δὲ . . . μάλιστα Ξενοφῶντα καὶ Πλάτωνα . . . παραληπτέον δὲ καὶ Ἀριστοτέλη εἰς μίμησιν . . . φιλοτιμώμεθα δ' αὐτοῦ καὶ τοῖς μαθηταῖς ἐντυγχάνειν.* Quintilian's selection of Theophrastus is probably motived by the passage in Cicero, Orat. § 2 (already quoted by him in § 33): philosophi quidam ornate locuti sunt, siquidem et Theophrastus divinitate loquendi nomen invenit et Aristoteles Isocratem ipsum la-

M. Tullius confitetur, quis dubitet PLATONEM esse praecipuum sive acumine disserendi sive eloquendi facultate divina quadam et Homerica? Multum enim supra prosam orationem et quam pedestrem Graeci vocant surgit, ut mihi non hominis ingenio, sed quodam Delphici videatur oraculo dei instinctus. Quid ego 82

cessivit et Xenophontis voce Musas quasi locutas ferunt et longe omnium, quicunque scripserunt aut locuti sunt, exstitit et gravitate et suavitate princeps Plato.

§ 81. **confitetur**: xii. 2, 23 nam M. Tullius non tantum se debere scholis rhetorum quantum Academiae spatiis frequenter ipse testatus est: neque se tanta unquam in eo fudisset ubertas si ingenium suum consaepto fori non ipsius rerum natura finibus terminasset. In the Orator, § 12, Cicero tells us he had got his oratory not from the narrow schoolrooms and mechanical workshops of the rhetoricians, but from the groves of the Academy, the real school for every kind of discourse: fateor me oratorem, si modo sim aut etiam quicunque sim, non ex rhetorum officinis sed ex Academiae spatiis exstitisse; illa enim sunt curricula multiplicium variorumque sermonum in quibus Platonis primum sunt impressa vestigia. Cp. Tac. Dial. de Or. § 32. In the De Div. ii. § 4 Cicero speaks of his rhetorical works as bordering on philosophy: quumque Aristoteles itemque Theophrastus, excellentes viri cum subtilitate tum copia, cum philosophia dicendi etiam praecepta coniunxerint, nostri quoque oratorii libri in eundem numerum referendi videntur.

praecipuum: cp. Orat. § 62 (quoted above) longe omnium . . . princeps Plato. So Dionysius ad Pomp. p. 752 R: de Dem. 41, p. 1083 R.

sive . . . sive: cp. xii. 10, 26 quae defuisse ei sive ipsius natura seu lege civitatis videntur: Cic. pro Clu. § 76. *Sive* is frequently used as a single disjunctive, to give one word as an alternative for another: i. 4, 20 vocabulum sive appellationem nomini subiecerunt: xii. 10, 59 delectandi sive . . . conciliandi officium. Cp. too Cic. de Am. § 100 ex quo exardescit sive amor sive amicitia—a kind of brachyology: de Orat. ii. § 70 in hac sive ratione sive exercitatione dicendi,—a shorter formula than ib. § 29 hoc totum, quicquid est, sive artificium sive studium dicendi.

divina. Cic. Tusc. Disp. i. § 79 quem (Platonem) omnibus locis divinum, quem sapientissimum, quem sanctissimum, quem Homerum philosophorum appellat (Panaetius). Cp. Dion. de Dem. 23, p. 1024 R πάντων . . . φιλοσόφων τε καὶ ῥητόρων ἑρμηνεῦσαι τὰ πράγματα δαιμονιώτατον.

Homerica: § 86 ut illi naturae caelesit atque immortali cesserimus: §§ 48, 65.

prosam orationem et. The omission of *et*, proposed by recent editors, would make Quintilian give a rather useless synonym for *prosa oratio*, which (like *prosa* by itself) he often uses without explanation. *Prosa oratio* is used of prose as contrasted with verse (cp. xi. 2, 39 facilius versus ediscimus quam prosam orationem): *pedestris oratio* includes all composition of a prosaic order, not necessarily prose only: so Horace speaks of his Satires as *Musa pedestris* (Sat. ii. 6, 17): *pedestres historiae* in Car. ii. 12, 9 are prose histories: *sermo pedester* in A. P. 95 (tragicus plerumque dolet sermone pedestri) is homely language: cp. ib. 229, and Ep. ii. 1, 251. So Plato, Soph. 237 A πεζῇ τε ὧδε ἑκάστοτε λέγων καὶ μετὰ μέτρων: Aristoph. Fr. 713 παῦσαι μελῳδοῦσ' ἀλλὰ πεζῇ μοι φράσον. Palmer (on Hor. Sat. l. c.) cites also Luc. de Consecr. Hist. 8 πεζή τις ποιητική of a bombastic history: and adds 'the metaphor is from a person soberly jogging on on foot, contrasted with the dashing pace of a mounted cavalier.'—For prose Cicero uses *oratio soluta* (Brut. § 32) to which he opposes *vincula numerorum* (Orat. §§ 64, 77: de Orat. iii. § 184).—Numerous examples of a similar use of *et* are cited, Bonn. Lex. s. v. *et* iii.

quodam Delphici, &c. See Crit. Notes. For *quodam* cp. § 109 dono quodam providentiae genitus: xii. 11, 5 ductus amore quodam operis: ib. 10 § 21: ix. 2, 76: and § 82 below; and for *Delphici . . . dei* Cic. de Legg. i. § 58 cuius praecepti tanta vis . . . est ut ea non homini cuipiam sed Delphico deo tribueretur.

commemorem XENOPHONTIS illam iucunditatem inadfectatam, sed quam nulla consequi adfectatio possit? ut ipsae sermonem finxisse Gratiae videantur, et quod de Pericle veteris comoediae testimonium est in hunc transferri iustissime possit, in labris eius
83 sedisse quandam persuadendi deam. Quid reliquorum Socraticorum elegantiam? Quid ARISTOTELEN? Quem dubito scientia rerum an scriptorum copia an eloquendi suavitate an inventionum acumine an varietate operum clariorem putem. Nam in THEOPHRASTO tam est loquendi nitor ille divinus ut

§ 82. **Xenophontis**, §§ 33, 75.

iucunditatem: so Tac. Dial. 31. Dionysius's criticism is fuller: *καθαρὸς τοῖς ὀνόμασι καὶ σαφὴς καὶ ἐναργής, καὶ κατὰ τὴν σύνθεσιν ἡδὺς καὶ εὔχαρις*: Diog. Laert. ii. 57 *ἐκαλεῖτο δὲ καὶ Ἀττικὴ Μοῦσα γλυκύτητι τῆς ἑρμηνείας*: Suidas *Ξενοφῶν Ἀττικὴ μέλιττα ἐπωνομάζετο*: Brutus, § 132 molli et Xenophonteo genere sermonis: cp. ibid. § 292: Orat. § 32 cuius sermo est ille quidem melle dulcior sed a forensi strepitu remotissimus: de Orat. ii. § 58 leniore quodam sono est usus, et qui illum impetum oratoris non habeat, vehemens fortasse minus, sed aliquanto tamen est, ut mihi quidem videtur, dulcior.—For *inadfectatus*, see Introd. p. xlii.

Gratiae: for the form of expression cp. Orat. § 62 Xenophontis voce Musas quasi locutas ferunt (x. 1 § 33). So § 99 below: Plin. Ep. ii. 13, 7: Hor. Ep. ii. 1, 27.

de Pericle. So xii. 2, 22: 10, 65: Pliny, Ep. i. 20, 17 nec me praeterit summum oratorem Periclem sic a comico Eupolide laudari . . . *πειθώ τις ἐπεκάθητο τοῖσι χείλεσιν, κ.τ.λ.* (The line is given in Kock's *Fragmenta* 1, p. 281 *πειθώ τις ἐπεκάθιζεν ἐπὶ τοῖς χείλεσιν*: so Meineke ii. p. 458.) Brutus § 38 quemadmodum de Pericle scripsit Eupolis: § 59 *πειθώ* quam vocant Graeci, cuius effector est orator, hanc Suadam appellavit Ennius . . . ut quam deam in Pericli labris scripsit Eupolis sessitavisse huius hic medullam nostrum oratorem (sc. Cethegum) fuisse dixerit. (Cp. de Orat. iii. § 138.) The phrase of which this is the explanation (suadae medulla—the essence, marrow, of persuasiveness) is used again de Sen. § 50: cp. Quint. ii. 15, 4. Horace has Suadela, Ep. i. 6, 38.

quandam, i.e. something which may be called *persuadendi dea*: cp. *quodam* below, and *quibusdam* § 76: xii. 10, 11 quadam eloquentiae frugalitate. See Crit. Notes.

§ 83. **Socratici** § 35.

elegantiam: § 114: 2 § 19: 'chaste simplicity,' Frieze.

Aristotelen. It is to be noticed that in both Dionysius and Quintilian, Aristotle comes after Plato and Xenophon: *Ἀρχ. κρ.* 4, (Us. p. 27) *παραληπτέον δὲ καὶ Ἀριστοτέλη εἰς μίμησιν τῆς τε περὶ τὴν ἑρμηνείαν δεινότητος καὶ τῆς σαφηνείας καὶ τοῦ ἡδέος καὶ πολυμαθοῦς*: Brut. § 121 quis Aristotele nervosior? Orat. § 172 quis omnium doctior, quis acutior, quis in rebus vel inveniendis vel iudicandis acrior Aristotele fuit?

scientia . . . copia . . . suavitate: Orat. § 5 admirabili quadam scientia et copia: Topica 1 § 3 dicendi incredibili quadam quum copia tum etiam suavitate: cp. de Inv. ii. § 6.

acumine: see on § 77.

nam has come to serve as a transition-formula: so §§ 9, 12, 50: 4, 4. It generally involves an ellipse: cp. Sall. Iug. ch. 19, 2: 31, 2: 82, 2: Cicero, Tusc. Disp. iv. § 52.

Theophrasto. Brut. § 121 quis Theophrasto dulcior? Theophrastus succeeded Aristotle in the conduct of his school B.C. 322, and died 287.

tam est loquendi nitor ille divinus ut. Becher takes *tam* closely with *divinus*, making *tam divinus est* the pred. and *loquendi nitor ille* the subj.: and so Krüger (3rd ed.). For the order of words he compares § 122 habebunt magnam eos qui nunc vigent materiam vere laudandi, and adds (Quaest. p. 18) 'omnino autem tenendum est perplexam et arcessitam verborum turbam magis quam ordinem (Bonn. Proleg. lxxviii.) aetatis argenteae scriptoribus in deliciis fuisse, quae intellectum legentium non tam adiuvet quam

ex eo nomen quoque traxisse dicatur. Minus indulsere elo- 84
quentiae Stoici veteres, sed cum honesta suaserunt tum in
colligendo probandoque quae instituerant plurimum valuerunt,
rebus tamen acuti magis quam (id quod sane non adfecta-
verunt) oratione magnifici.

impediat.' We might also cp. § 76 tam nihil otiosum, and 7 § 27. Even in Cicero a similar separation occurs: pro Cael. § 16 nunquam enim tam Caelius amens fuisset: in Verr. v. § 121 quis tam fuit illo tempore durus et ferreus. Kiderlin, however (Hermes 23, p. 109), challenges this explanation, contending that the words *loquendi nitor ille divinus* are obviously meant to be taken together, and that *ille* makes it impossible to join *tam* and *divinus*. He rejects as inappropriate the analogies cited from Brutus § 58 (cp. §§ 174, 41): ad Q. Fr. i. 2, 3 § 9 (atque ego haec tam esse quam audio non puto—where it has been proposed to insert a word): ad Fam. vi. 7, 1. But more weight should be attached to the following passages to which K. himself refers: Quint. ii. 16, 15 (sed ipsa ratio neque tam nos iuvaret neque tam esset in nobis manifesta, nisi, &c.) and viii. 3, 5 (et fulmina ipsa non tam nos confunderent si, &c.). Kiderlin however holds that all those passages differ from this, inasmuch as either there is a negative with *tam*, or it is joined with an adverb, or it follows *quam* immediately. He rejects Spalding's *tantus est*, and proposes to read *tam manifestus est*: *manifestus* goes well with the preceding sentence, where Quintilian does not know which of Aristotle's great points to praise most, while with Theophrastus there is no such doubt, since his *loquendi nitor* is so striking that he is said, &c. K. thinks that *manifestus* (which is a favourite word of Quintilian: see Bonn. Lex.) might easily have fallen out, as *tam est* and *manifest'* are pretty much alike.—In support of the reading *loquendi* (for which Meister gives, by a misprint, *eloquendi*), Kiderlin points out that Quintilian probably wished to translate φράζειν.

nitor: cp. §§ 33, 9, 79 (where see note on *nitidus*): Cicero, de Fin. iv. 3, 5 primum enim ipsa illa, quae subtiliter disserenda erant, polite apteque dixerunt, tum definientes, tum partientes, ut vestri etiam; sed vos (Stoici) squalidius; illorum (sc. Peripateticorum et Academicorum) vides quam niteat oratio. Of the Peripatetics generally he says (Brutus § 120) in doctrina atque praeceptis disserendi ratio coniungitur cum suavitate dicendi et copia.

nomen traxisse: Orat. § 62 siquidem et Theophrastus divinitate loquendi nomen invenit: Diog. Laert. v. 38 τοῦτον, Τύραννον λεγόμενον, Θεόφραστον διὰ τὸ τῆς φράσεως θεσπέσιον Ἀριστοτέλης μετονόμασεν.

§ 84. Stoici veteres. See xii. 1, 24 sq. for a discussion of the various philosophical systems in regard to their fitness for oratorical purposes. For the comparative unfitness of the Stoic writers see esp. Cic. de Orat. iii. 18, 66: de Fin. iv. 28, 78 sq.: de Orat. ii. 38, 159. So too Brutus § 114 (Stoicorum) peracutum et artis plenum orationis genus scio tamen esse exile nec satis populari adsensioni accommodatum: § 118 ut omnes fere Stoici prudentissimi in disserendo sint et id arte faciant sintque architecti paene verborum, eidem traducti a disputando ad dicendum inopes reperiantur.

quae instituerant: 'their principles.' De Off. i. 1, 1 praecepta institutaque philosophiae: de Am. § 13: de Fin. v. 3, 7 scripta et instituta: Brut. § 31 and esp. § 119.

colligendo: 'arguing,' not necessarily here of the formal process of syllogistic reasoning. Cp. xii. 2, 10 ambigua aperire et perplexa discernere et de falsis iudicare et colligere et resolvere quae velis oratorum est.

rebus acuti: 'shrewd thinkers,' rather than masters of the grand style. For the constr. (where in Greek the pr. part. would have been used) cp. § 80 vel ob hoc memoria dignum.

quod sane non adfect. Cp. Sen. Ep. 108, 35 illud admoneo, auditionem philosophorum lectionemque ad propositum beatae vitae trahendam, non ut verba prisca aut ficta captemus et translationes improbas figurasque dicendi, sed ut profutura praecepta et magnificas voces et animosas, quae mox in rem transferantur: sic ista ediscamus ut quae fuerint verba sint opera.

85 Idem nobis per Romanos quoque auctores ordo ducendus est. Itaque ut apud illos Homerus, sic apud nos VERGILIUS auspicatissimum dederit exordium, omnium eius generis poetarum
86 Graecorum nostrorumque haud dubie proximus. Utar enim verbis isdem quae ex Afro Domitio iuvenis excepi: qui mihi

§§ 85–100. **Roman Poets.** — Quintilian's criticisms of Latin literature, though naturally more independent than his judgments of Greek authors, are hampered, as Professor Nettleship has shown (Journ. Phil. 18 p. 262 sq.) by 'the idea of making canons of classical Latin authors to correspond as closely as possible with the Greek canons. Vergil leads the van among the poets as the Latin Homer; Macer and Lucretius follow as representing Hesiod and the didactic poets. The elegiac poets, Propertius and Tibullus, follow next, answering to Tyrtaeus; then the satirists who of course have no Greek counterparts; then the writers of lampoon, Catullus, Bibaculus, and Horace, to match Archilochus; the lyric poets, Horace corresponding to Pindar; the dramatists, comic and tragic, among whom Varius is singled out as equal to any of the Greeks: the historians, Sallust being matched with Thucydides, and Livy with Herodotus; the orators, Cicero being of course compared in detail with Demosthenes; and the philosophers, among whom we are told that Cicero is *aemulus Platonis*.'

§ 85. **Idem . . . ordo ducendus.** Cp. 5 § 1 robustorum studiis ordinem dedimus: xii. 2, 10 ut ordinem retro agamus. There is a suggestion of military associations in the use of the phrase: tr. 'in the same way we must marshal.' Cp. Brut. § 15 explicatis ordinibus temporum; and i. 4, 3 with Spalding's note.—For *ordinem ducere* in the sense of 'to be the leader of a company' (sc. as centurion) cp. Cic. Phil. i. 8, 20: Caes. B. C. i. 13, 4: iii. 104, 3: Livy ii. 23, 4.

Vergilius: his claim to rank along with Homer is indicated in i. 8, 5 optime institutum est ut ab Homero atque Vergilio lectio inciperet.

auspicatissimum. Cp. Tac. Germ. 11 agendis rebus hoc auspicatissimum initium credunt: Plin. ad Traian. xvii. 2 cum mihi contigerit, quod erat auspicatissimum, natalem tuum in provincia celebrare. Cp. the opening words of Pliny's Panegyricus: Bene ac sapienter, patres conscripti, maiores instituerunt ut rerum agendarum ita dicendi initium a precationibus capere, quod nihil rite, nihil providenter homines sine deorum immortalium ope consilio honore auspicarentur. Cicero, de Div. i. 16, 28 Nihil fere quondam maioris rei nisi auspicato ne privatim quidem gerebatur.

dederit: v. on § 37.

haud dubie: see Crit. Notes.

§ 86. **Afro Domitio.** The order is characteristic of the silver age, though examples are found also in Cicero's letters (Introd. p. lv.): cp. Ataciuus Varro, below, and § 103. Domitius Afer (cp. § 24) was a distinguished orator who flourished under Tiberius and his successors, and died in the reign of Nero, A. D. 59 (Tac. Ann. xiv. 19). He was a native of Nemausus (Nismes), and first rose to fame by the prosecution of Agrippina's cousin Claudia Pulchra: Tiberius avowed that he was a 'born orator' (suo iure disertum, Tac. Ann. iv. 52). Being of an unscrupulous character (quoquo facinore properus clarescere, ibid.) he placed his rhetorical powers at the disposal of the government: mox capessendis accusationibus aut reos tutando prosperiore eloquentiae quam morum fama fuit, ibid. Quintilian's connection with him (cp. v. 7, 7 quem adolescentulus senem colui) comes out in the story he told to Pliny about Afer: 'adsectabar Domitium,' Plin. Epist. ii. 14. Below (§ 118) he speaks of him, along with Iulius Africanus, (to whom he prefers him) as the best orator he had ever heard: though he tells us elsewhere that Afer lost much of his reputation by continuing to speak in public after he should have retired: vidi ego longe omnium quos mihi cognoscere contigit summum oratorem, Domitium Afrum, valde senem, cotidie aliquid ex ea quam meruerat auctoritate perdentem, cum agente illo quem principem fuisse quondam fori non erat dubium alii, quod indignum videatur, riderent, alii erubescerent; quae occasio fuit dicendi, malle eum deficere quam desinere. Cp. Tac. Ann. iv. 52 ad fin. aetas extrema multum etiam eloquentiae dempsit dum fessa mente retinet silentii impatientiam.

excepi. As distinguished from *accipere*,

interroganti quem Homero crederet maxime accedere, 'secundus,' inquit, 'est Vergilius, propior tamen primo quam tertio.' Et hercule ut illi naturae caelesti atque immortali cesserimus, ita curae et diligentiae vel ideo in hoc plus est, quod ei fuit magis laborandum; et quantum eminentibus vincimur fortasse aequalitate pensamus. Ceteri omnes longe sequentur. Nam MACER 87 et LUCRETIUS legendi quidem, sed non ut *φράσιν*, id est corpus eloquentiae faciant, elegantes in sua quisque materia, sed alter humilis, alter difficilis. ATACINUS VARRO in iis per quae nomen

which, when used in this sense, means to get some information at second-hand, *excipere* always refers to what is said in one's presence, whether one is meant to hear, as in this passage, or not; as Livy ii. 4 sermonem eorum ex servis unus excepit.

Homero. The same dative with *accedere* occurs § 68 magis accedit oratorio generi (Euripides). With the name of a person Cicero also uses the dative,—e. g. Crasso et Antonio L. Philippus proximus accedebat, Brut. § 173, and so ad Fam. xi. 21, 4 me huic tuae virtuti proxime accedere: otherwise more commonly ad c. acc. Cp. de Orat. I § 262 (dubitare) utrius oratio propius ad veritatem videretur accedere with Quint. xii. 10, 9 ad veritatem Lysippum ac Praxitelem optime accessisse. So xii. 2, 2: 1, 20: 2, 25.

propior tamen primo. See note on § 53 ut plane manifesto appareat quanto sit aliud proximum esse, aliud secundum. Here the interval between first and second is less than that between second and third: Vergil is a 'good second.'

ut illi: see Crit. Notes.

naturae = ingenio, as § 119 erant clara et nuper ingenia: cp. § 122. Cic. in Verr. ii. 1 § 40 non enim potest ea natura quae tantum facinus commiserit hoc uno scelere esse contenta.

caelesti: for the hyperbole cp. caelestis huius in dicendo viri (Ciceronis) 2 § 18. So Cic. Phil. v. § 28 caelestes divinasque legiones: Ps. Cic. ad Brutum ii. 7, 2 res a te gesta memorabilis et paene caelestis.

ut . . . cesserimus ita. For *ut . . . ita* (*μέν . . . δέ*) cp. 3, §§ 1 and 31. *Ut* is not concessive and does not affect the verb, which is in the subjunctive of modified assertion (for cedendum est): cp. dederit above § 85: Cic. Brut. § 25 sine ulla dubitatione confirmaverim. Quintilian is speaking throughout of the Romans in the person of their great poet: cp. vincimur, pensamus, below; also § 93 provocamus, § 99 consequimur, § 107 vincimus. Kiderlin's objection that, as fully admitting the superiority of Homer, he would not have been likely to choose, on patriotic grounds, a form that seems to modify the force of the concession, is met by the instance of the potential subj. quoted above alongside of *sine ulla dubitatione*.

eminentibus: neut. of adj. used substantively,—common enough in Quintilian even with adjj. of the third declension: cp. 3 § 5 nec protinus offerentibus se gaudeamus. See Introduction, p. xlix (5). Such 'outstanding' passages as those alluded to Horace terms the 'speciosa miracula' ('striking,' 'picturesque marvels') of the Homeric poems, A. P. 144.

aequalitate, 'uniform excellence': cp. aequali quadam mediocritate § 54. In § 24 Quintilian has already referred to the *quandoque dormitat*, and his words are probably an echo of the Horatian criticism. For the use of *aequalitas* cp. xi. 3, §§ 43–44. In regard to style, Cicero has Orat. § 198 omnis nec claudicans nec quasi fluctuans sed aequaliter constanterque ingrediens numerosa habetur oratio: and using *aequabilitas* ibid. § 53 elaborant alii in lenitate et aequabilitate et puro quasi quodam et candido genere dicendi.

§ 87. Macer: v. on § 56.

Lucretius. The references made to Lucretius in Latin literature are collected by Teuffel, R. L. § 201. The two are named together again xii. 11 § 27.

φράσιν = elocutionem, v. § 42. So ad augendam facultatem dicendi, below. For 'corpus eloquentiae' cp. Petronius, Satyr. ii. (of the imitators of Seneca) 'effecistis ut corpus orationis enervaretur et caderet.'

humilis: 'common-place.'

difficilis: cp. multis luminibus ingenii multae tamen artis,—Cicero's criticism, dealt with by Munro, ii. p. 315 (3rd ed.).

Varro, P. Terentius (B.C. 82–37), called

est adsecutus interpres operis alieni, non spernendus quidem,
88 verum ad augendam facultatem dicendi parum locuples. ENNIUM
sicut sacros vetustate lucos adoremus, in quibus grandia et antiqua
robora iam non tantam habent speciem quantam religionem.
Propiores alii, atque ad hoc de quo loquimur magis utiles. Las-

Atacinus from the river Atax in Gallia Narbonensis, his native province. Quintilian's criticism here refers to the work by which he was best known—his translation of the *Argonautica* of Apollonius Rhodius ('interpres operis alieni'). He also wrote what is described as a metrical system of astronomy and geography under the title *Chorographia* or *Cosmographia*: a heroic poem *Bellum Sequanicum*, in the style of Ennius and Naevius: and *Saturae* which, if we may trust Horace, were a failure: Satires i. 10, 46 Hoc erat experto frustra Varrone Atacino... Melius quod scribere possem.

per quae: common in Quintilian to designate 'means by which': cp. v. 10, 32. So also *per quod*, *per hoc*: see on § 10.

nomen: cp. § 72, § 120, 5, § 18: xii. 6, 7: ii. 11, 1: Tac. Dial. 10 nomen inserere famae: ib. 36 plus notitiae ac nominis apud plebem parabat.

§ 88. Ennius, the Chaucer of Latin literature (239–169 B.C.),—qui primus amoeno detulit ex Helicone perenni fronde coronam (Lucr. i. 119). Lucretius in this passage calls him 'Ennius noster,' as does also Cicero, pro Archia § 18, § 22.

'It will be observed,' says Professor Nettleship, 'that Quintilian is a Ciceronian, and that both as against the younger school of his own day and as against the pre-Ciceronian literature. Ennius he sets aside with a few respectful words: Pacuvius and Accius, one must almost suppose, he had never read (97): if he had read them, then, he did not think it worth while to pass an independent judgment upon them (but see note ad loc.) The comedians, Plautus, Caecilius, and Terence, he will hardly notice; so far, he thinks, do they fall below their Greek originals. Lucretius he totally misconceives, even granting his point of view, for can it be said that there are no fine passages of rhetoric in the De Rerum Natura? The criticisms on the post-Ciceronian orators are for the most part (remembering that Quintilian is thinking of the needs of an orator) sound and well-expressed, notably that upon Ovid (88). But they are mostly too short, and leave the impression that the writer is anxious to get to the end of them. In speaking of Cicero, however, Quintilian rises to the height of real enthusiasm.' Journ. of Phil. l.c.

sacros vetustate lucos. For the reverence attaching to groves cp. Seneca, Epist. Mor. IV, xii. (41) Si tibi occurrerit vetustis arboribus et solitam altitudinem egressis frequens lucus et conspectum caeli ramorum aliorum alios protegentium umbra submovens: illa proceritas silvae et secretum loci et admiratio umbrae in aperto tam densae atque continuae fidem tibi numinis facit.

speciem. So Ovid, Trist. ii. 424 Ennius ingenio maximus, arte rudis: Am. i. 15, 19 Ennius arte carens. Cp. Quint. i. 8, 8 plerique plus ingenio quam arte valuerunt (veteres Latini).

Propiores, not Vergilio, as Bonnell and Krüger (the latter, in 2nd ed., contrasting § 86 ceteri omnes longe sequentur): but rather, by inference from 'vetustate' and 'antiqua' in the previous sentence = propiores nostrae aetati. But see Clausen, Quaest. Quintil. pp. 358–9.

ad hoc de quo loquimur = ad augendam facultatem dicendi: *φράσιν*.

lascivus: so below § 93 Ovidius utroque (Tibullo et Propertio) lascivior, sicut durior Gallus. The word and its cognates are used by Quintilian of 'running riot,' whether in thought, language, or manner. The verb *lascivire* is used in regard to a certain mannerism of Ovid, iv. 1, 77 ut Ovidius lascivire in metamorphosesi solet,—wrongly classed in Bonnell's lexicon under *mores*: cp. ix. 4, 28. So ii. 4, 3 neque... arcessitis descriptionibus, in quas plerique imitatione poeticae licentiae ducuntur, lasciviat: xii. 10, 73 genus dicendi quod puerilibus sententiolis lascivit: ix. 4, 6: iv. 2, 39: xi. 1, 56. See above, recens haec lascivia § 43: cp. ii. 5, 10 and 22: Tac. Dial. § 26 lascivia verborum et levitate sententiarum et licentia compositionis. The adjective occurs along with *hilare* v. 3, 27, and with *dicaces* vi. 3, 41: cp. Tac. Dial. § 29 parvulos assuefaciunt . . . lasciviae et dicacitati. It

civus quidem in herois quoque OVIDIUS et nimium amator ingenii sui, laudandus tamen in partibus. CORNELIUS autem SEVERUS, 89
etiamsi sit versificator quam poeta melior, si tamen, ut est

means 'exuberance' of any kind, as against severe restraint: ix. 4, 142 duram potius atque asperam compositionem malim esse quam effeminatam et enervem, qualis apud multos, et cotidie magis, lascivissimis syntonorum modis saltat: Horace, A. P. 106 ludentem lasciva (verba decent) severum seria dictu: i.e. 'sportive' as opp. to 'serious': Ep. ii. 2, 216 lasciva decentius aetas, 'that may more becomingly make merry.' Wilkins says the word occurs ten times in Horace, and never in a distinctly bad sense: lascivi pueri Sat. i. 3, 134: lasciva puella Verg. Ecl. iii. 64.

in herois quoque: sc. versibus. Cp. ix. 4, 88 and 89. This characteristic of his elegiac compositions reappears even in his heroic verse, i. e. the Metamorphoses. At ix. 4, 88 (pes) herous = *μέτρον ἡρῷον*. So Martial iii. 20, 6 lascivus elegis an severus heroïs?

nimium amator ingenii sui: cp. § 98 below, si ingenio suo imperare quam indulgere maluisset. M. Seneca, Controv. iv. 28, 17 (p. 281) Ovidius nescit quod bene cessit relinquere: ii. 10, 12 (of a declamatio by Ovid) verbis minime licenter usus est nisi in carminibus, in quibus non ignoravit vitia sua, sed amavit... adparet summi ingenii viro non iudicium defuisse ad compescendam licentiam carminum suorum, sed animum. Cp. Sen. Nat. Quaest. iii. 27, 13 poetarum ingeniosissimus... nisi tantum impetum ingenii et materiae ad pueriles ineptias reduxisset. Of Seneca the philosopher Quintilian uses similar language below § 130 si non omnia sua amasset. For the use of an adv. with verb-noun in -tor (as if it were a participle) cp. Hor. Sat. i. 10, 12 Quis tam Lucili fautor inepte est. See Introd. p. xlv.

in partibus, opp. to *totum* ('in einzeln Partien'—Nägelsbach § 76 p. 296). Cp. in parte 7 § 25: also 2 § 26 in partibus: vii. 2, 22 si quando in partibus laborabimus, universitate pugnandum est. The frequency with which *in parte* occurs in Quintilian (as well as *ex parte*, which is used by Cicero and Livy) makes the reading probable, though the MSS. omit *in*, while many give *partius* for *partibus*. Cp. ii. 8, 6 quod... mihi in parte verum videtur: iv. 5, 13: v. 7, 22: xi. 2, 34.

§ 89. Cornelius Severus, contemporary and friend of Ovid, who addresses to him Epist. ex Ponto iv. 2 (1 O vates magnorum maxime regum: 11 sq. fertile pectus habes interque Helicona colentes Uberius nulli provenit ista seges): cp. carmen regale iv. 16, 9. In spite of the apology in iv. 2 (eius adhuc nomen nostros tacuisse libellos), it is probable that Epist. i. 8 is also addressed to him: v. 2 pars animae magna, Severe, meae: 25, o iucunde sodalis. M. Seneca (Suas. vi. 26) quotes twenty-five hexameters of his, with the introductory remark, which seems well deserved, 'nemo ex tot disertissimis viris melius Ciceronis mortem deflevit quam Severus Cornelius.'

etiamsi sit. The use of the subj. would seem to indicate that Quintilian leaves the truth of the criticism an open question (Roby § 1560). Osann is wrong in taking it as indicating Quintilian's own opinion. See Crit. Notes.

versificator. This word occurs also in Justin. vi. 9, 4: versificatores meliores quam duces: Vopisc. Saturn. i. 7, 4: Terent. Maur. 1012: Bede 2354 P. If taken in a depreciatory sense it seems rather inconsistent with the high praise given him in what follows: but we gather from notices in the grammarians and from the extant fragments that Severus was 'inclined to artificiality of expression and to the affectation of elegance, even where the thought is quite simple,' as in the quotation in Charisius, p. 83 Huc ades Aonia crinem circumdata serta. For the antithesis *versificator... poeta* cp. Hor. Sat. i. 4, 39 neque enim concludere versum dixeris esse satis... (ut) putes hunc esse poetam.

si tamen. *Tamen* really goes with *vindicaret*, but the inversion *tamen si* (Hild) is quite unnecessary; elsewhere in Quintilian *tamen* is found attached to the subordinate and not to the principal sentence: xi. 3, 56 etiam si non utique vocis sunt vitia, quia tamen propter vocem accidunt, potissimum huic loco subiciantur: ii. 17, 24–25: cp. cum tamen xi. 3, 91. (In ix. 2, 55 si tamen = si modo, si quidem: in quo est et illa si tamen inter schemata numerari debet... digressio: cp. ii. 15, 4.)

ut est dictum. Becher agrees with Halm in considering this to be a gloss on

dictum, ad exemplar primi libri bellum Siculum perscripsisset, vindicaret sibi iure secundum locum. SERRANUM consummari mors immatura non passa est, puerilia tamen eius opera et maximam indolem ostendunt et admirabilem praecipue in aetate illa recti generis voluntatem. Multum in VALERIO FLACCO nuper amisimus. Vehemens et poeticum ingenium SALEI BASSI

etiam si (sit) melior, and it is omitted in Krüger's 3rd ed. But it is obvious that (unless he is quoting from himself) Quintilian is here giving a criticism at second-hand (dictum sc. ab aliis), and conveying the opinion of contemporary critics: cp. § 60 adeo ut videatur quibusdam, of Archilochus. No great difficulty need be occasioned by the position of the words, though they would have been at least as well placed in the main sentence. Kiderlin (in Hermes) proposes to read 'etiamsi versificator quam poeta melior sit, tamen, ut est dictum, si ad exemplar,' &c.

bellum Siculum: i. e. the war with Sext. Pompeius B. C. 38–36 (Siculae classica bella fugae Propert. ii. 1, 28). Scaliger suggested *bellum civile*, with which Severus's poems seem to have dealt, either in whole or in part. The *primus liber* is unknown. Bernhardy refers to the extract in Seneca, Suas. vii. (Burm. A. L. ii. 155) as justifying Quintilian's criticism, and seems inclined to hazard the conjecture (based on a quotation from Valerius Probus in the Wiener Analecta Gramm. p. 216—Cornelius Severus rerum Romanarum l. 1) that the title of the whole work was Res Romanae, the Bellum Siculum being only a section.—(Can *bellum Siculum* have crept into the text as a gloss on 'primi libri,' the more general title *bellum civile* dropping out? The whole poem cannot have dealt with the *bellum Siculum*).

perscripsisset: common enough in the sense of 'write a full account of': here 'from beginning to end': cp. perlegere, pervenire.

secundum locum—among epic poets, after Vergil.

Serranum is the conjectural emendation generally adopted in place of the readings of the MSS. It rests on the passage in Juvenal vii. 79 Contentus fama iaceat Lucanus in hortis Marmoreis; at Serrano tenuique Saleio Gloria quantalibet quid erit, si gloria tantum est? Some have ascribed to him the Eclogues which have come down to us under the name of Calpurnius Siculus. Martial (iv. 37, 2) speaks of a Serranus who was deep in debt. Most old edd. read *Sed eum*, still referring to Severus.

consummari: cp. § 122: 2 § 28: 5 § 14 and frequently in Quintilian (v. Bonnell's Lex.). Seneca, Ep. 88, 28, una re consummatur animus, scientia bonorum ac malorum immutabili, quae soli philosophiae competit.

in aetate illa: 'for one so young.'

recti generis: cp. § 44 rectum dicendi genus: ix. 3, § 3: ii. 5, § 11. The objective genitive after 'voluntas' is noteworthy: cp. libertatis novae gaudium Flor. i. 9, 3.

§ 90. Valerio Flacco. Martial addresses him in i. 77, exhorting him, with some irony, to give up verse-writing as unprofitable and turn lawyer. From another epigram (i. 61) we gather that he was a native of Padua ('Apona tellus'). He flourished in the reign of Vespasian, to whom he dedicated his *Argonautica*, c. A.D. 70, and died about 88. Juvenal may be referring to this poem i. 8–10: where see Mayor's notes. There is a touch of personal sorrow about the use of *amisimus*. For the expression cp. Florus iv. 7, 14 Brutus cum in Cassio suum animum perdidisset.

nuper: Flaccus died about 88 A. D. Quintilian wrote his work between 93 and 95.

Salei Bassi. Cp. tenuique Saleio, Iuv. vii. 80, quoted above. His name occurs several times in the Dial. de Orat.: Saleium Bassum, cum optimum virum tum absolutissimum poetam § 5: egregium poetam vel si hoc honorificentius est praeclarissimum vatem § 9, where it is stated that he got a gift of 500 sestertia from Vespasian: cp. also § 10. The Bassus ridiculed by Martial (iii. 47, 58: v. 23: viii. 10: vii. 96) is a different person, though he also wrote tragedies: v. 53, 1–2 Colchida quid scribis, quid scribis, amice, Thyesten? Quo tibi vel Nioben, Basse, vel Andromachen?

fuit, nec ipsum senectute maturuit. RABIRIUS ac PEDO non indigni cognitione, si vacet. LUCANUS ardens et concitatus et sententiis clarissimus, et, ut dicam quod sentio, magis oratoribus quam poetis imitandus. Hos nominavimus, quia GERMANICUM 91
AUGUSTUM ab institutis studiis deflexit cura terrarum, parum-

nec ipsum senectute maturuit: 'but it was not mellowed by age': *nec ipsum* = his genius no more than that of Serranus, above. On the other reading (senectus maturavit) *ipsum* would be accus. masc.: but the construction is harsh, and *maturo* in this transitive use is only found in Pliny, of the processes of nature.

Rabirius, a contemporary of Ovid, Ep. ex Ponto iv. 16, 5 magnique Rabirius oris. Velleius Paterculus mentions him along with Vergil, omitting Horace: inter quae (ingenia) maxime nostri aevi eminent principes carminum Vergilius Rabiriusque ii. 36, 3: Seneca de Benef. vi. 3, 1 egregie mihi videtur M. Antonius apud Rabirium poetam . . . exclamare, hoc habeo quodcunque dedi. He is generally supposed to be the author of a fragment on the battle of Actium and the death of Cleopatra, discovered in the rolls of Herculaneum.

Pedo, C. Albinovanus, friend of Ovid, who styles him *sidereus* ex Pont. iv. 16, 6, *carissime* iv. 10, 3. Martial refers to him as a scholarly poet (doctique Pedonis ii. 77) and epigrammatist (i. praef.)—in both places along with Domitius Marsus: Paley and Stone are wrong in identifying him with the Celsus Albinovanus of Horace, Epist. i. 3, 15 and 8, 1. Seneca tells a story he had heard from him in Ep. 122, 13, and compliments him as being 'fabulator elegantissimus.' M. Seneca (Suas. i. 14) gives us 23 hexameters of his which formed part of a poem celebrating the famous voyage of Germanicus (cp. Tac. Ann. ii. 23). The 'Consolatio ad Liviam Augustam de morte Drusi Neronis,' first attributed to him by Scaliger, is now believed to be a production of the fifteenth century (Bernhardy, pp. 486–7). He also wrote a Theseis (Ovid, ex Pont. iv. 10, 71 sq.).

Lucanus, M. Annaeus, the author of the 'Pharsalia,' A.D. 38–65. The criticism of Quintilian puts before us Lucan's merits and defects,—the predominance of the declamatory element being prominent among the latter. In the Dial. de Orat. § 20 he is classed along with Vergil and Horace, exigitur . . . ab oratore etiam poeticus decor . . . ex Horatii et Vergilii et Lucani sacrario prolatus. On the other hand Serv. ad Aen. i. 382 Lucanus ideo in numero poetarum esse non meruit quia videtur historiam composuisse non poema: cp. Petron. Sat. 118. So, too, Martial xiv. 194 Lucanus. Sunt quidam qui me dicant non esse poetam, Sed qui me vendit bibliopola putat. The *si dicam quod sentio* seems to indicate that Quintilian is combating the prevailing sentiment about Lucan.—Cp. Heitland's Introd. to Lucan's Pharsalia (Haskins), p. lxx.

sententiis—*γνώμαις*, v. §§ 50, 61, 'such general utterances as have a bearing upon human life and action,' Heitland, pp. lxv–lxvii.

§ 91. **Hos**, sub. *tantum*: as 5 § 7 uno genere. See Nägelsbach § 84 on the omission of adverbs: p. 331 sq.

Germanicum. Domitian took this title after his expedition against the Chatti, A.D. 84: Frontinus, Strateg. ii. 11, 7 Imperator Caesar Augustus Germanicus eo bello quo victis hostibus cognomen Germanici meruit. Of this triumph Tacitus says (Agric. 39) that Domitian was conscious 'derisui fuisse falsum e Germania triumphum.' For the tone of adulation cp. Proem. Book IV, 2 sq., where Domitian is spoken of as 'sanctissimus censor,' and 'principem ut in omnibus ita in eloquentia eminentissimum,' and is even invoked as a divinity,—nunc omnes in auxilium deos ipsumque in primis quo neque praesentius aliud nec studiis magis propitium numen est, invocem. Hild compares the following passages as showing the spirit of the age:—Statius, Silvae i. 1 and 4: iii. 3: iv. 1 and 2: Silius Italicus iii. 618 sq.: Valerius Flaccus i. 12: and Martial, Epist. Ded. of vii.: cp. 65, 82 et passim. See Introd. p. xi.

ab institutis studiis: Suet. Dom. 2 simulavit et ipse mire modestiam imprimisque poeticae studium, tam insuetum ante a sibi quam postea spretum et abiectum, recitavitque etiam publice. From Val. Flacc. i. 12 it would appear that he contemplated an epic poem on the war with the Jews. Tac. Hist. iv. 86 Domitianus sperni a senioribus iuventam suam cernens, modice quoque et usurpata antea munia imperii omittebat, simplicitatis ac

que dis visum est esse eum maximum poetarum. Quid tamen his ipsis eius operibus, in quae donato imperio iuvenis secesserat, sublimius, doctius, omnibus denique numeris praestantius? Quis enim caneret bella melius quam qui sic gerit? Quem praesidentes studiis deae propius audirent? Cui magis suas artes
92 aperiret familiare numen Minervae? Dicent haec plenius futura saecula, nunc enim ceterarum fulgore virtutum laus ista praestringitur. Nos tamen sacra litterarum colentes feres, Caesar, si non tacitum hoc praeterimus et Vergiliano certe versu testamur:

inter victrices hederam tibi serpere laurus.

93 Elegea quoque Graecos provocamus, cuius mihi tersus atque

modestiae imagine, in altitudinem conditus studiumque litterarum et amorem carminum simulans, quo velaret animum et fratris aemulationi subduceretur, cuius disparem mitioremque naturam contra interpretabatur. Cp. Pliny, Introd. to Nat. Hist. But Suetonius § 20 gives the reverse side: **nunquam . . . aut historiae carminibusve noscendis operam ullam, aut stilo vel necessario dedit. Praeter commentarios et acta Tiberii Caesaris nihil lectitabat; epistolas orationesque et edicta alieno formabat ingenio.**

cura terrarum: cp. Mart. viii. 82 Posse deum rebus pariter Musisque vacare Scimus, et haec etiam serta placere tibi.

donato imperio, i. e. to his father Vespasian, as he pretended, and his brother Titus: cp. Suet. Dom. § 13 principatum adeptus neque in senatu iactare dubitavit 'et patri se et fratri imperium dedisse.'

numeris: § 70.

qui sic gerit: cp. § 114 of Julius Caesar,' eodem animo dixisse quo bellavit.' Statius has a similar compliment to Domitian, Achil. i. 15, 16 cui geminae florent vatumque ducumque certatim laurus: olim dolet altera vinci.

praesidentes deae: § 48 invocatione dearum quas praesidere vatibus creditum est.

propius audirent: cp. Aen. i. 526 parce pio generi et propius res aspice nostras. The phrase is used of interest as well as nearness, and refers either to the presence and sympathy of the Muses when the poet reads his compositions (recitavitque etiam publice Suet. Dom. 2), or (less probably) to their gracious answer to his prayer for inspiration. Becher cites also Ovid, Trist. i. 2, 7 oderat Aenean propior Saturnia Turno.—See Crit. Notes.

familiare numen Minervae: Domitian was desirous of passing for a son of Minerva (Philostratus, Vit. Apoll. vii. 24), and punished with death a priest of Tarentum who had failed to address him by this title in offering sacrifice. He also instituted the Quinquatria Minervae (Suet. 4), with contests in poetry and rhetoric. At the quinquennial festival of Jupiter Capitolinus he himself presided, 'capite gestans coronam auream cum effigie Iovis ac Iunonis Minervaeque.' Merivale vii. 391–394.—Krüger cites Aen. i. 447 (templum) donis opulentum et numine divae.

§ 92. **praestringitur**: § 30.

feres, see Crit. Notes. The subj. (*ferus*) is given in many edd. as more appropriate to the subservient tone of the whole passage.

Vergiliano: Ecl. viii. 13, addressed to Pollio. Cp. Mart. viii. 82, 7 Non quercus te sola decet, nec laurea Phoebi: fiat et ex hedera civica nostra tibi.

§ 93. **Elegea**. The form *elegea* is received into the text by Halm in i. 8, 6, but not by Meister. Ovid has *elegeïa*,—flebilis indignos elegeia solve capillos, Am. iii. 9, 3: cp. cultis aut elegia comis Martial v. 30, 4. *Elegi* is more common: Hor. Car. i. 33, 2 miserabiles, A. P. 77 exiguos: Tib. ii. 4, 13: Prop. v. 1, 135: Iuv. i. 4.—The same names are enumerated in chronological order by Ovid: Successor fuit hic (Tibullus) tibi, Galle, Propertius illi. Quartus ab his serie temporis ipse fui, Trist. iv. 10, 63: Teuffel § 29.

provocamus: post-Aug. in this figurative sense: Plin. Ep. ii. 7, 4 senes illos provocare virtute: (cp. ea pictura naturam ipsam provocavit Plin. N. H. xxxv. 10, 36 § 94.) So of things immensum latus circi tem-

elegans maxime videtur auctor TIBULLUS: sunt qui PROPERTIUM malint. OVIDIUS utroque lascivior, sicut durior GALLUS. Satura quidem tota nostra est, in qua primus insignem laudem

plorum pulchritudinem provocat, Panegyr. § 51.—Hild quotes Diomed. iii. 60, p. 484 Quod genus carminis praecipue scripserunt apud Romanos Propertius et Tibullus et Gallus, imitati graecos Callimachum et Euphoriona. Catullus also had used the elegiac metre, though, as Mr. Munro says (Catullus, p. 231), his elegies are by no means up to the level of his lyrics. In his hands the elegy retained the ease and freedom of its original form, though often wanting in technical finish: Tibullus and his successors Latinized it, and adapted it to new conditions.

tersus, 'smooth and finished': xii. 10, 50 quod libris dedicatur . . . tersum ac limatum . . . esse oportere. So below § 94.

Tibullus, c. 54–18 B. C. Hor. Epist. i. 4: Ovid, Am. iii. 9. As distinguished from Propertius (c. 50–15 B. C.), he is the poet of warm, tender, natural feeling, which he expresses in neat and finished verse. He confines himself to such themes and such scenes as suited the limitations of his genius. Propertius has more force and strength; but he is more involved, often in fact obscure; and his indirectness and artificiality have greatly interfered with the adequate recognition of his undoubted powers. Cp. Muretus, Schol. in Propert.: illum (Tibullum) iudices simplicius scripsisse quae cogitaret: hunc (Propertium) diligentius cogitasse quae scriberet. In illo plus naturae, in hoc plus curae atque industriae perspicias. For a modern estimate cp. Postgate's Select Elegies lvii. sqq., esp. lxvii: "No real judge of poetry will hesitate for a moment to place Propertius high above them both (Tibullus and Ovid). It is true that in some respects they may both claim the advantage over him; Tibullus for refined simplicity, for natural grace and exquisiteness of touch; Ovid for the technical merits of execution, for transparency of construction, for smoothness and polish of expression. But in all the higher qualities of a poet he is as much their superior."

lascivior: v. on § 88. The antithesis is here given in *durior* ('more masculine'), which seems to show that the reference is primarily to Ovid's style: (cp. ix. 4, 142, quoted at § 88). Ovid's exuberant vivacity and sportive imagination, as well as his indifference to deep conviction and high ideals, might however well be included in the criticism. Tac. Dial. 10 elegorum lascivias et iamborum amaritudinem. Martial has of Propertius 'Cynthia te vatem fecit, lascive Properti' viii. 73, 5: which, like Ovid's *tener* (A. A. iii. 333). Postgate thinks refers rather to his subject than to his treatment of it. "With Tibullus and Propertius love was at any rate a passion. With Ovid it was *une affaire de cœur*."

Gallus, Cornelius, of Forum Iulii (69–26), was the first *praefectus Aegypti* under Augustus, but on a report of some rash speeches was banished, and committed suicide in his forty-third year. Vergil is said to have originally finished the Georgics with a tribute to Gallus, and on being ordered to erase it, substituted the Aristaeus episode which now occupies the latter half of Book IV. Vergil's regard for him, however, comes out in Eclogue vi. 64 sqq., and in the dedication of Eclogue x. (sollicitos Galli dicamus amores), in which he seeks to console him for the loss of his love Lycoris (Cytheris). On it Servius observes: et Euphorionem . . . transtulit in latinum sermonem (l. 50) et amorum suorum de Cytheride scripsit libros quatuor. Cp. Ovid, Trist. ii. 445 Nec fuit opprobrio celebrasse Lycorida Gallo, Amor. i. 15, 30: Trist. iv. 10, 53: Remed. 765 Quis potuit lecto durus discedere Gallo?

Satura. As to the derivation, v. Diomed. iii. p. 485 (Palmer, Introd. to Hor. Sat. p. vii) Satira autem dicta sive a Satyris, quod similiter in hoc carmine ridiculae res pudendaeque dicuntur, quae velut a Satyris proferuntur et fiunt; sive satura a lance, quae referta variis multisque primitiis in sacro apud priscos dis inferebatur . . .; sive a quodam genere farciminis, quod multis rebus refertum saturam dicit Varro vocitatum. The second derivation (lanx satura—the platter filled with first fruits of various sorts which was an annual thank-offering to Ceres and Bacchus: and so a 'medley' or 'hodge-podge') was long preferred; but Mommsen holds (cp. Ribbeck, Röm. Trag. 21) that the word means the 'masque of the full men' (*σάτυροι*),—the song enacted at a popular carnival, when repletion in the performers leads to

adeptus LUCILIUS quosdam ita deditos sibi adhuc habet amatores ut eum non eiusdem modo operis auctoribus sed omnibus
94 poetis praeferre non dubitent. Ego quantum ab illis, tantum ab Horatio dissentio, qui Lucilium fluere lutulentum et esse aliquid quod tollere possis, putat. Nam eruditio in eo mira et libertas atque inde acerbitas et abunde salis. Multum est tersior ac

a certain 'fulness' about the performance. Cp. Tibullus ii. 1, 23 saturi ... coloni: 53 satur arenti primum est modulatus avena carmen (agricola).

tota nostra. This claim must be understood of satire in its Roman form. The spirit of personal invective had already found expression in the lampoons of Greek satire, e. g. in the iambics of Archilochus and Hipponax, to say nothing of the Old Comedy at Athens; but Satire at Rome grew to be a distinct art, a serious practical aim being imposed on the literary form that was developed out of the original *Saturs* (for which see below, § 95). "It followed the Old Comedy of Athens in its plain-speaking, and the method of Archilochus in its bitter hostility to those who provoked attack. But it differed from the former in its non-political bias, as well as its non-dramatic form; and from the latter in its motive, which is not personal enmity, but public spirit. Thus the assertion of Horace (S. i. 4, 1–6) that Lucilius is indebted to the old comedians, must be taken in a general sense only, and not be held to invalidate the generally received opinion that, in its final and perfective form, Satire was a genuine product of Rome" (Cruttwell, R. L. p. 76). Contrast the 'hinc omnis pendet Lucilius hosce secutus' (est) of the passage referred to with 'Lucilius ausus (est) primus in hunc operis componere carmina morem' (ii. 1, 62), and the recognition of Ennius as 'Graecis intacti carminis auctor' (i. 10, 66). The claim made by Quintilian springs from the consciousness that Satire was pre-eminently the national organ of public opinion at Rome. Whatever the topic treated might be,—politics, literature, philosophy, or social life and manners,—the tone was always genuinely national and popular. Moreover, it was the only form of literature that enjoyed a continuous development at Rome, extending as it did from the most flourishing era of the Commonwealth into the second century of the Empire. See for the whole subject Professor Nettleship's Essay on the Roman Satura—its original form in connection with its literary development, Clarendon Press, 1878: Palmer's Satires of Horace, Intr. p. ix.

Lucilius, C. (B.C. 168 (?)–103), was a member of an equestrian family of Suessa, and belonged to the circle of the younger Scipio, under whom he had served during the Numantine War. He left behind him thirty books of Satires, of which the first twenty and the thirtieth were in hexameter verse, the others being in different metres; and of these only some 1100 lines are now extant. He gave Satire its true popular tone at Rome, speaking out openly and with a courageous frankness against the iniquity and incompetence of the nobles, the sordid, avaricious and pleasure-seeking aims of the middle-class, and the venality of the mob. Horace passes a rather mixed judgment on him, censuring his discursiveness, roughness, careless rapidity, and verbosity; but commending him for his original force and frank outspokenness. See Sat. i. 4, 6–12, 57: 10, 1–5, 20–24, 48–71: ii. 1, 17, 29–34, 62–75. In the time of Tacitus some preferred Lucilius to Horace: Dial. 23 vobis utique versantur ante oculos qui Lucilium pro Horatio et Lucretium pro Vergilio legunt.

§ 94. fluere lutulentum, a quotation from memory of Sat. i. 4, 11 cum flueret lutulentus erat quod tollere velles. Cp. i. 10, 50–1 ferentem plura quidem tollenda relinquendis.

eruditio mira: i. 6, 8 hominis eruditissimi (Lucili).

libertas: Hor. Sat. i. 4, 5 multa cum libertate notabant. Trebonius in Cic. Fam. xii. 16, § 3 deinde qui magis hoc Lucilio licuerit assumere libertatis quam nobis? quum, etiamsi odio parl fuerit in eos quos laesit, tamen certe non magis dignos habuerit, in quos tanta libertate verborum incurreret: Macr. iii. 16, § 17 Lucilius acer et violentus poeta.

inde: it was his personal independence (libertas) that gave so keen an edge to his satire (acerbitas): Hor. Sat. ii. 1, 62. *inde* is in fact *causal* here. Becher notes pro Mur. § 26 as the only parallel

purus magis HORATIUS et, non labor eius amore, praecipuus. Multum et verae gloriae quamvis uno libro PERSIUS meruit. Sunt clari hodieque et qui olim nominabuntur. Alterum illud etiam 95

instance in Cicero, and there it occurs in a law formula: inde ibi ego te ex iure manu consertum voco.

abunde salis: Verg. Aen. vii. 552 terrorum et fraudis abunde est: Suet. Caes. 86 potentiae gloriaeque abunde, but not in earlier prose. According to Haud. Turs. i. 71 *abunde* was originally neut. of *abundis*, used substantivally (cp. pote and necesse) and so becoming an adverb, from which was formed in time, by a false analogy, an adj. *abundus*. Other uses are (1) like 'satis esse,' as in Tac. Hist. ii. 95, 5 ipse abunde ratus si praesentibus frueretur: (2) as simple adv. qualifying verbs adjectives and other adverbs (cp. on § 25): Cic. Div. ii. 1, 3 erit abunde satisfactum toti huic quaestioni. Sall. Iug. 14, 18 abunde magna praesidia. Wharton takes it from **habundus*, 'possessing,' the gerundive of habeo.—See Crit. Notes.

multum: for *multum* before a comparative, like πολύ *μείζον*, etc., see Introd. p. li.: cp. Stat. Theb. ix. 559, Iuv. x. 197. In spite of 'multum maius' (de Or. iii. § 92), Cicero very rarely has *multum* for *multo*. For the reading, see Crit. Notes.

purus magis gives the antithesis to *lutulentus*.

non labor: cp. vi. 3, 3 sive amore immodico praecipui in eloquentia viri (Ciceronis) labor: Cic. Brut. 244 ambitione labi. In spite of the stricture passed in i. 8, 6 (Horatium nolim in quibusdam interpretari), Quint. had a high admiration for Horace: see below § 96. Many codd. give *nisi* for *non*: see Crit. Notes. For *praecipuus* used absolutely cp. §§ 68, 81, 116.

Multum et verae = multum gloriae et quidem verae gloriae. Cp. Cic. ad Fam. iv. 6, 1 filium consularem, clarum virum et magnis rebus gestis, amisit. So the Greek *καὶ ταῦτα*. For acc. w. *mereo* cp. § 116.

quamvis: cp. § 74. Even in classical Latin *quamvis* is used with adjectives and adverbs, and without any verb: but this is a more remarkable instance than e. g. Cic. Nat. Deor. ii. 1, 1 rhetorem quamvis eloquentem: Tusc. iii. § 73 stultitiam accusare quamvis copiose licet.

Persius (34–62 A.D.) The best account of his satires is that prefixed to Conington's edition. Cp. Mart. iv. 29, 7 Saepius in libro numeratur Persius uno Quam levis in tota Marsus Amazonide.

Sunt clari hodieque et: 'there are brilliant satirists at the present day,—men whose names will hereafter be on the roll of fame.' Cp. for the general sense iii. 1, 21 sunt et hodie clari eiusdem operis auctores, qui si omnia complexi forent, consuluissent labori meo, sed parco nominibus viventium: veniet eorum laudi suum tempus: ad posteros enim virtus durabit, non perveniet invidia. So too § 104 below qui olim *nominabitur* nunc *intellegitur*.—This use of *hodieque* ('noch heutzutage') is quite different from such simple instances as e. g. Cic. de Orat. i. 103 hoc facere coeperunt hodieque faciunt, where -que is merely copulative. The Dictt. quote several instances in post-Augustan prose, though the word occurs in Quint. only here: Vell. Paterc. i. 4, 3 quae hodieque appellatur Ionia: ii. 8, 3 porticus quae hodieque celebres sunt: 27, 3 Utcunque cecidit, hodieque tanta patris imagine non obscuratur eius memoria: Seneca, Epist. 90, 16 non hodieque magna Scytharum pars tergis vulpium induitur? Plin. ii. 58, 59 § 150 in Abydi gymnasio colitur hodieque: viii. 45, 70 § 176 et hodieque reliquiae durant: Tac. Germ. iii. quod in ripa Rheni situm hodieque incolitur: Dial. 34 ad fin., quas hodieque cum admiratione legimus: Suet. Claud. 17: Tit. 2. Krüger (3rd. ed.) thinks that *que* is thrown in to correspond with *et* in what follows (*ve . . . sed*, 'sowohl als auch'): 'posthumous renown is introduced, as the more precious, not simply by *et olim* but in a special relative clause.' Certainly it is the same writers who are *clari* now and who will hereafter receive proper recognition (*nominabuntur* cp. § 104 below), though at present he refrains from giving names. The position of *et*, and indeed its presence at all in the sentence, seem to be motived by the choice of the form *hodieque*. But see Crit. Notes.

Juvenal can hardly be referred to here, as his first Satire is later than the reign of Domitian, under whom Quint. composed his work. The reference is more probably to some minor Satirists, like the authors of the 'scripta famosa, vulgoque edita, quibus primores viri ac feminae notabantur,'—mentioned by Suet. (Dom. 8) as current in Domitian's reign. Cp. Nero 42: Tac. Ann. i. 72.—For olim see on § 104.

§ 95. **Alterum illud**, &c. This takes

prius saturae genus, sed non sola carminum varietate mixtum condidit TERENTIUS VARRO, vir Romanorum eruditissimus.

us back to the earliest forms of the Roman Satura. Alongside of the Fescennine verses (Hor. Epist. ii. 139, sq.), which had originated in the rustic raillery and coarse mirth of vintage and harvest homes, there grew up a sort of dramatic medley or farce, probably containing an element of dialogue, to give opportunity for the sportive exchange of repartees, and soon coming to have a regular musical accompaniment and corresponding gestures. These 'Saturae' differed from the Fescennine verses in having more of a set form and not being extemporised; while, again, they were distinct from the developed drama in having no connected plot. They seem from the first to have contained a dramatic element, consisting as they did of comic songs or stories recited with gesticulation and flute accompaniment. In addition to the censorious freedom which they derived from the Fescennine verses, the Saturae received an impulse from the mimetic dances that had been imported from Etruria. They had been acted on the stage for more than a century before Livius Andronicus gave his first dramatic representation (B.C. 240), and after the development of the regular drama they passed into a distinct form of literature, which retained to some extent its dramatic cast, but was not intended now for public representation. In the hands of Ennius the Satura became a medley of metrical pieces—a metrical miscellany—in which the poet gave utterance, not without the element of dialogue, to his views on things in general, in a tone that began to be more serious than would have suited the stage and the theatre-going public, who were now to look to Latin Comedy for undiluted amusement. With Lucilius, Satire passed from miscellaneous metrical composition to that aggressive and censorious criticism of persons, manners, literature, and politics, which the word has ever since been employed to denote. It was a form of literary activity that would seem to have been called for by the social and political conditions of Roman life in the latter part of the second century.—The transition is indicated in the following passage from Diomedes, Art. Gram. iii. p. 485 K Satira dicitur carmen apud Romanos nunc quidem maledicum et ad carpenda hominum vitia archaeae comoediae charactere compositum, quale scripserunt Licilius et Horatius et Persius; at olim carmen quod ex variis poematibus constabat satira vocabatur, quale scripserunt Pacuvius et Ennius.

etiam prius, i.e. even before the *satura* of Lucilius: cp. olim carmen quod, &c. in the passage just quoted. The *satura* of Varro (like that of Menippus, whom he imitated), besides being composed in all sorts of metres, admitted prose also: hence 'non sola carminum varietate mixtum' (for the implied antithesis cp. 7 § 19 in prosa . . . in carmine). It was also, in respect of material, a sort of *pot-pourri* or 'hodge-podge': cp. multis rebus refertum, Diomedes, l. c. See Crit. Notes.

condidit: see § 56. There is no need for Jahn's conj. *condivit*. The word means 'wrote,' 'composed' (not 'founded,' as Mayor in his analysis): cp. iii. 1, 19 primus condidit aliqua (in arte rhetorica) M. Cato: xii. 11, 23 Cato . . . idem historiae conditor.

Terentius Varro, M. (B.C. 116–27). Of his many works (said to number about 600) we have only three books of the De Re Rustica, parts of the De Lingua Latina (in 25 books), and fragments of the Menippean Satires. For the last v. esp. Mommsen, iv. pt. 2, p. 594. A good account of Varro's life and writings is given in Cruttwell's Rom. Lit. pp. 141–156. In regard to the Saturae, v. esp. pp. 144–145: 'There was one class of semi-poetical composition which Varro made peculiarly his own, the Satura Menippea, a medley of prose and verse, treating of all kinds of subjects just as they came to hand in the plebeian style, often with much grossness, but with sparkling point. Of these Saturae he wrote no less than 150 books, of which fragments have been preserved amounting to near 600 lines. Menippus of Gadara, the originator of this style of composition, lived about 280 B.C.; he interspersed jocular and commonplace topics with moral maxims and philosophical doctrines, and may have added contemporary pictures, though this is uncertain. Varro followed him; we find him in the *Academicae Quaestiones* of Cicero (i. 2, 8) saying that he adopted this method in the hope of enticing the unlearned to read something that might profit them. In these *saturae* topics were

Plurimos hic libros et doctissimos composuit, peritissimus linguae Latinae et omnis antiquitatis et rerum Graecarum nostrarumque, plus tamen scientiae collaturus quam eloquentiae. Iambus 96
non sane a Romanis celebratus est ut proprium opus, *sed aliis* quibusdam interpositus; cuius acerbitas in CATULLO, BIBACULO,

handled with the greatest freedom. They were not satires in the modern sense. They are rather to be considered as lineal descendants of the old *saturae* which existed before (cp. etiam prius) any regular literature.

Romanorum eruditissimus: cp. Cicero ad Att. xiii. 18 where, with some pique, he writes homo *πολυγραφώτατος* nunquam me lacessivit (by dedicating a work to him): August. C. D. vi. 2 homo omnium facile acutissimus et sine ulla dubitatione doctissimus. Dion. Hal. ii. 21 *ἀνὴρ . . . πολυπειράτατος*: and Plut. Rom. 12 *ἄνδρα Ῥωμαίων ἐν ἱστορίᾳ βιβλιακώτατον*.

omnis antiquitatis. He wrote Antiquitates rerum humanarum et divinarum, in forty-one books. Cp. Cic. Brut. 15, 60 diligentissimus investigator antiquitatis. For his general activity v. Acad. Post. i. 3, 9 nos in nostra urbe peregrinantes . . . tui libri quasi domum reduxerunt . . . tu aetatem patriae, tu descriptiones temporum, tu sacrorum iura, tu sacerdotum, tu domesticam, tu bellicam disciplinam, tu sedem regionum, locorum, tu omnium divinarum humanarumque rerum nomina, genera, officia, causas aperuisti plurimumque idem poetis nostris omninoque latinis et litteris luminis et verbis attulisti, atque ipse varium et elegans omni fere numero poema fecisti philosophiamque multis locis inchoasti, ad inpellendum satis, ad edocendum parum. Cp. Phil. ii. 41, 105, where distinct reference is made (as Halm points out) to treatises de Iure Civili, in fifteen books: de Vita Populi Romani, in four books: Annales in three books: Antiquitates in forty-one books: de Fama Philosophiae: and nine books Disciplinarum: Quint. xii. 11, 24, Quam multa, paene omnia, tradidit Varro.—For this use of *antiquitas* cp. Tac. Ann. ii. 59 cognoscendae antiquitatis: and other exx. in Nettleship's Lat. Lex. s.v. 3.

scientiae . . . eloquentiae: cp. August. C. D. vi. 2 M. Varro . . . tametsi minus est suavis eloquio, doctrina tamen atque sententiis ita refertus est ut in omni eruditione . . . studiosum rerum tantum iste docet quantum studiosum verborum Cicero delectat. For the datives cp. § 27, § 63, § 71: conferre with *in* c. acc. occurs 7 § 26, q. v.

§ 96. **Iambus** = carmina iambica: cp. § 9, § 59.

celebratus est: cp. ix. 2, 92 celebrata apud Graecos schemata: i. 9, 6 narratiunculas a poetis celebratas. Cp. frequentare.

ut proprium opus, i. e. as a separate form of composition, such as it was in the hands of Archilochus, Hipponax, and Simonides.

aliis quibusdam (sc. carminibus) **interpositus.** Hild takes this as referring both to the alternation of the iambic with other metres and the substitution of other feet for the iambus itself (as commonly in Horace). It is probable that it only includes the former, being repeated, as regards Horace, in the words 'quamquam illi epodos intervenit.' See Crit. Notes.

Catullo. Cp. Fragm. i. At non effugies meos iambos. The most famous examples of his *acerbitas* are the lampoons on Julius Caesar, especially that contained in the twenty-ninth poem (where see Munro for an appreciation of the meaning of ancient defamation and invective). Here Catullus appears as the genuine successor of the early Greek lambic writers. (Cp. the more offensive hendecasyllabics of lvii.) These are the two poems which Suetonius (Caesar 73) regarded as having attached an 'everlasting stigma' to the name of Caesar: cp. liii. ad fin. Irascere iterum meis iambis Immerentibus unice imperator. Sellar's Roman Poets, p. 431 sq.

Bibaculo. M. Furius Bibaculus (b. at Cremona B.C. 99), like Catullus, the author of lampoons directed especially against the monarchists: Tac. Ann. iv. 34 carmina Bibaculi et Catulli referta contumeliis Caesarum leguntur: sed ipse divus Iulius, ipse divus Augustus et tulere ista et reliquere. Some apply to him the words of Horace, Satires ii. 5, 40, sq. seu pingui tentus omaso Furius hibernas cana nive conspuet Alpes (where the scholiast credits him with having written an account of the Gallic War): also i. 10, 36 Turgi-

HORATIO, quamquam illi epodos intervenit, reperietur. At lyricorum idem HORATIUS fere solus legi dignus; nam et insurgit aliquando et plenus est iucunditatis et gratiae et varius figuris et verbis felicissime audax. Si quem adicere velis, is erit CAESIUS BASSUS, quem nuper vidimus; sed eum longe praecedunt ingenia viventium.

97 Tragoediae scriptores veterum ATTIUS atque PACUVIUS claris-

dus Alpinus iugulat dum Memnona,—the nickname Alpinus having been given to him on account of this ludicrous description of Jupiter sputtering snow over the Alps: v. Quint. viii. 6, 17, where the original line is quoted as an instance of a forced metaphor. The reference in i. 10, 36 is however doubtful; and Bernhardy (R. L. p. 566) supposes that in both passages some unknown poet is meant, whose name may have been Furius Alpinus. See Teuffel, R. L. i. 312.

illi, sc. iambo = iambicis versibus.

epodos: ὁ ἐπῳδός, sc. στίχος = a shorter (iambic) verse, alternating with a longer. Epodi dicuntur versus quolibet modo scripti et sequentes clausulas habentes particularum quales sunt epodi Horatii: in quibus singulis versibus singulae clausulae adiciuntur.... Dicti autem epodi συνεκδοχικῶς a partibus versuum, quae legitimis et integris versibus ἐπᾴδονται, i.e. accinuntur: Diomedes. Though the term epode includes all kinds of metre (except elegiac) in which a long and a short line are combined, it is used especially of the alternation of the iambic trimeter and dimeter (Hor. Epod. 1–10). Horace himself (who has only one poem —Epod. 17—in iambic trimeter by itself) includes all his Epodes under the head of iambi: Epod. 14, 7: Ep. i. 19, 23–25 Parios ego primus iambos ostendi Latio numeros animosque secutus Archilochi: cp. Car. i. 16, 3, and esp. 23–25 me quoque pectoris Tentavit in dulci iuventa Fervor et in celeres iambos Misit furentem. In Ep. ii. 2, 59 he divides his poetry into *carmina*—Odes: *iambi*—Epodes: and '*Bionei sermones*'—Satires. Of course it was not Horace who introduced the epode into the Archilochean iambics: the form was invented and used by Archilochus himself. See Bernhardy, p. 601.

legi dignus: a poetical constr., which passed into the prose of the Silver Age: cp. Plin. Paneg. vii. 4 dignus alter eligi alter eligere. See Crit. Notes.

varius figuris: cp. § 68 sententiis densus.

verbis felicissime audax: cp. Hor. A. P. 46 sq.: In verbis etiam tenuis cautusque serendis, hoc amet, hoc spernat promissi carminis auctor. Dixeris egregie notum si callida verbum Reddiderit iunctura novum,—where Orelli gives, as instances of *callida iunctura* in Horace himself, the well-known phrases 'splendide mendax,' 'insanientis sapientiae consultus,' 'animae magnae prodigus.' Cp. Petron. Sat. 118 Horatii curiosa felicitas. Ovid pronounces his eulogy in Trist. iv. 10, 49 Tenuit nostras numerosus Horatius aures, Dum ferit Ausonia carmina culta lyra.

Caesius Bassus: mentioned by Ovid in the lines immediately preceding the passage just quoted, ll. 47–8: Ponticus Heroo, Bassus quoque clarus Iambo, Dulcia convictus membra fuere mei. He was the friend of Persius, who addresses his sixth Satire to him: and at the request of Cornutus he edited the whole six, after they had been prepared for publication by the latter. He is said to have perished in the eruption of Vesuvius (A. D. 79), which was fatal also to the elder Pliny. He is probably the Bassus who wrote a treatise on metres, which still exists in an interpolated epitome: Keil. Gram. Lat. vi. 305 sq.—For *vidimus*, 'amisimus' and 'perdidimus' have been needlessly suggested.

ingenia viventium: cp. sunt clari hodieque § 94 above. It is only in favour of Domitian § 91 that Quint. breaks his rule not to mention living writers. Hild suspects Quint. of a little 'log-rolling' in these compliments.

§ 97. **Tragoediae scriptores**. Quint. did not consider it necessary for his purpose to take any account of the first beginnings of tragedy, otherwise he would have mentioned Livius Andronicus (284–204), Naevius (235), and Ennius himself, who was probably almost as great in tragedy as in narrative poetry. It was

simi gravitate sententiarum, verborum pondere, auctoritate per-

Ennius who first impressed on Roman tragedy the deeply moral and highly didactic character which it bore down to the age of Cicero. He made it his endeavour to hold up patterns of heroic virtue to his audience and to inspire them with right ideas of life. Even his adaptations from the Greek (nearly half of the extant names of his tragedies suggest subjects taken from the Trojan cycle) are fired with the truly national spirit which he succeeded in handing on to his successors, Attius and Pacuvius. Ennius also wrote some *praetextatae* (i. e. national tragedies on historic subjects of poetic interest, e. g. the Rape of the Sabine Women); and in view of this fact it may appear strange that his example was not more widely followed, so that these national dramas should have outlived the hackneyed subjects drawn from Greek legend. The reason probably is that there was too much party life in Rome to make the dramatic treatment of the national history equally acceptable to all. Few incidents could have been dramatised that would not have excited various feelings in the hearts of an audience, say, in the times of the Gracchi. Under the Empire the free treatment of the national history for dramatic purposes was positively discouraged, and under the Republic the Senate had exercised almost as severe a political censorship as the Emperor did in later times.

From many points of view it might have been expected that tragedy would have found a congenial home at Rome. There was much in the national character, history, and institutions that was favourable to its growth. The speculative element and the deep spiritual interest which pervades Greek tragedy must no doubt have been absent; though Schlegel thought that the place of Nemesis could naturally have been taken by the idea of Religio, in so far as it comprehended the subordination of the individual to the State, and his supreme self-surrender. But tragedy flourished at Rome only during a comparatively short period: the populace probably failed to rise to the demands made on them by its lofty and serious purpose. Their tastes became more and more estranged from it, as gladiatorial and spectacular shows grew in favour; and appreciation of the drama came to be the proof of the culture of a small and exclusive class. But the popularity which it enjoyed for a time must have been due to the fact that, though the subjects were generally adapted from the Greek, Roman tragedy came to have a character of its own. It appealed to the ethical and political sympathies of the audience, and satisfied that taste for rhetoric which led afterwards to the development of Latin oratory. There may have been about it no subtle analysis of character, no lofty delineation of the action and passion of men entangled in the meshes of a destiny which they could neither understand nor unravel; but it seems to have embodied all the manly feeling and moral dignity of which the nation was capable. By its vigorous rhetoric it may be said at least to have helped to develop the language for use in those departments in which it achieved so great success, i. e. oratory, history, and philosophical composition. And when under the Empire literature had become altogether divorced from practical life, the composition of tragedies was still a favourite practice with many (e. g. Seneca) who recognised in that pursuit an appropriate sphere for the rhetorical style which was then so much in vogue.

Attius, L. (170–about 90 B.C.) should have come after Pacuvius, as being fifteen years younger. He produced his first play in conjunction with Pacuvius, cir. 140. We have the titles of about fifty of his dramas, and the fragments extant contain some 700 verses. He seems to have had pretty much the same qualities as Ennius and Pacuvius, manly seriousness of style combined with fervour of spirit. Cicero, who is said to have conversed with him in his boyhood, and others, bear witness to his oratorical force, his gravity, and passionate energy: pro Plancio, § 59 gravis et ingeniosus poeta: pro Sest. § 120 summus poeta: Ovid, Am. i. 15, 19 animosi Attius oris: Hor. Ep. ii. 1, 55–6 Ambigitur quotiens uter utro sit prior, aufert Pacuvius docti famam senis, Accius alti. Sellar's Rom. Poets, pp. 146–7. Quintilian gives a shrewd answer of his (v. 13, 43): aiunt Attium interrogatum cur causas non ageret, cum apud eum in tragoediis tanta vis esset optime respondendi, hanc reddidisse rationem: quod illic ea dicerentur quae ipse vellet, in foro dicturi adversarii essent quae minime vellet.

Pacuvius, M. (220–132), the son of Ennius's sister. Of provincial birth (his birth-place was Brundisium), he could

gonarum. Ceterum nitor et summa in excolendis operibus manus magis videri potest temporibus quam ipsis defuisse; virium tamen Attio plus tribuitur, Pacuvium videri doctiorem qui esse docti
98 adfectant volunt. Iam VARI Thyestes cuilibet Graecarum comparari potest. OVIDI Medea videtur mihi ostendere quantum ille vir praestare potuerit si ingenio suo imperare quam indulgere

not, according to Cicero, boast the pure Latinity which was the pride of Naevius and Plautus: Brut. § 258 Caecilium et Pacuvium male locutos videmus. But in Orat. § 36 an imaginary opinion is given as follows:—omnes apud hunc ornati elaboratique versus, multa apud alterum (Ennium) neglegentius. Martial (xi. 90), addressing a wrong-headed admirer of the old poets, jeers at him for delighting in archaisms,—Attonitusque legis terrai frugiferai Attius et quidquid Pacuviusque vomunt. We have about 400 lines extant, which are discussed in Sellar's Roman Poets, and also by Ribbeck (Römische Tragödie, pp. 216–339). The epithet *doctus*, in the use of which Horace and Quintilian agree, probably refers to his wide acquaintance with Greek literature: see below.

elariissimi: see Crit. Notes.

nitor: v. on § 79: and cp. §§ 33, 83, 98, 113: § 124 cultus ac nitor.

summa manus: Cic. Brut. § 126 manus extrema (the 'finishing touch') non accessit operibus eius: Cp. i. pr. § 4 quasi perfectis omni alio genere doctrinae summam inde eloquentiae manum imponerent. See on § 21.

magis ... temporibus: but see Cicero, Brut. l. c. Aetatis illius ista fuit laus, tamquam innocentiae, sic latine loquendi ... omnes tam fere ... recte loquebantur.

virium Attio: cp. Ovid's 'animosi oris,' quoted above: Vell. Paterc. ii. § 9 adeo quidem ut in illis limae in hoc paene plus videatur fuisse sanguinis. Persius is less complimentary, Brissei ... venosus liber Acci (i, 76), the 'shrivelled volume of the old Bacchanal Accius.'—Quintilian is here only recording current literary opinion: but such references as those at i. 5, 67: 7, 14: 8, 11: v. 10, 84: 13, 43 go far to prove independent knowledge.

doctiorem: cp. Horace's 'docti famam senis,' quoted above.

esse docti adfectant: for the constr. cp. § 72 meruit credi secundus: Introd. p. lvi. Cp. Hor. Sat. i. 9, 7 noris nos, inquit, docti sumus, where Professor Wilkins remarks: "The epithet of *doctus* was especially assumed by those who were versed in Greek literature and mythology, especially the products of the Alexandrine school." It aptly characterises the artificial tendencies of the literature of the Empire.

Iam—a formula of transition. Kr.[3] suggests Nam: see on § 12.

§ 98. L. Varius Rufus (64 B.C.–9 A.D.), the friend of Vergil and Horace (Hor. Sat. i. 5, 40: 6, 55), enjoyed a high reputation as an epic poet before he took up tragedy. Macrobius (vi. 1, 39 sq.: i. 2, 19 sq.) gives twelve hexameters of his from an epic poem on Caesar's death: hence Hor. Sat. i. 10, 51 forte epos acer ut nemo Varius ducit. From a Panegyricus Augusti Horace is said to have borrowed the verses which occur Ep. i. 16, 27–29. Cp. the ode addressed to Agrippa (i. 6) Scriberis Vario ... Maeonii carminis alite. He is mentioned as an epic poet together with Vergil, Ep. ii. 1, 147: A. P. 55. His tragedy Thyestes was performed at the games after the battle of Actium (B.C. 29). Cp. Tac. Dial. 12 Nec ullus Asinii aut Messallae liber tam illustris est quam Medea Ovidii aut Varii Thyestes: Philargyr. on Verg. Ecl. viii. 10 Varium cuius exstat Thyestes tragoedia, omnibus tragicis praeferenda. A quotation from it is given iii. 8, 45. He edited the Aeneid after Vergil's death, along with Plotius and Tucca: probably prefixing the biographical sketch from which Quintilian quotes x. 3, 8.

Graecarum, sc. fabularum.

Medea: a quotation from it is given viii. 5, 6 servare potui: perdere an possim rogas?

quantum potuerit ... si maluisset: cp. § 62. The use of the perf. subj. in such a sentence corresponds to the use of the pf. ind. in *oratio recta* with verbs implying possibility, duty, right, &c., as if to express the idea more unconditionally: e.g. deleri totus exercitus potuit si fugientes persecuti victores essent (Livy xxxii. 12). So Ventum erat eo ut si hostem similem antiquis Macedonum regibus habuisset consul magna clades accipi potuerit (Livy xliv. 4). Roby, 1568.

ingenio imperare: cp. nimium amator ingenii sui § 88.

maluisset. Eorum quos viderim longe princeps POMPONIUS SECUNDUS, quem senes quidem parum tragicum putabant, eruditione ac nitore praestare confitebantur. In comoedia maxime 99
claudicamus. Licet Varro Musas, Aeli Stilonis sententia,

quos viderim, § 118. The subj. seems to be used here on the analogy of the *qui* of restriction and limitation (Roby 1692): omnium quidem oratorum, quos quidem ego cognoverim, acutissimum iudico Q. Sertorium Brut. § 48: cp. § 65. The indic. is also used: in iis etiam quos ipsi vidimus xii. 10, 11.

Pomponius Secundus underwent an imprisonment of several years' duration on account of his friendship with Aelius Gallus, son of Sejanus: Tac. Ann. v. 8 multa morum elegantia et ingenio illustri: ibid. xi. 13: xii. 28, where we are told that he obtained a triumph under Claudius,—modica pars famae eius apud postero, in quis carminum gloria praecellit: Dial. xiii. ne nostris quidem temporibus Secundus Pomponius Afro Domitio vel dignitate vitae vel perpetuitate famae cesserit. One of his plays was called 'Aeneas.' He died 60 A. D.

parum tragicum: contrast Hor. Ep. ii. 1, 166 Nam spirat tragicum satis et feliciter audet. See Crit. Notes.

§ 99. maxime claudicamus. No doubt this dictum must be taken as implying that 'the educated taste of Romans under the Empire did not find much that was congenial in the works of Plautus, Caecilius, or Terence' (Sellar, R. P. p. 154). But Quintilian must also have been biassed by a comparison with Greek Comedy, of the superiority of which we can have only an imperfect appreciation, owing to the scantiness of the survivals; while in depreciating Roman Comedy, as compared with Tragedy, he also had the advantage over us of a full acquaintance with the whole range of the latter. Moreover, it was Satire, not Comedy, that represented at Rome much of the spirit of the old Comedy of Athens. Horace, too, is more severe on Plautus than on Ennius and the tragic poets (Ep. ii. 1, 170: A. P. 270 sq.). Again, in Quintilian's day the Mimus had so completely re-asserted its position that the production of comedies seems to have almost entirely ceased. "Comedy was not congenial to the educated or the uneducated taste of Romans in the last years of the Republic, and in the early Empire. But, on the other hand, the popularity enjoyed by the old comedy between the time of Naevius and of Terence, and even down to the earlier half of the Ciceronian age, when some of the great parts in Plautus continued to be performed by the 'accomplished Roscius,' and the admiration expressed for its authors by grammarians and critics, from Aelius Stilo down to Varro and Cicero, shows its adaptation to an earlier and not less vigorous, if less refined stage of intellectual development; while the actual survival of many Roman comedies can only be accounted for by a more real adaptation to human nature, both in style and substance, than was attained by Roman tragedy in its straining after a higher ideal of sentiment and expression." Sellar, Roman Poets l.c.

Musas. To this Muretus added 'Ne illae saepe, si Plautino more loquerentur, meretricio magis quam virginali more loquerentur.' For the epigram cp. Plato on Aristophanes *Αἱ χάριτες τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσεῖται Διζόμεναι ψυχὴν εὗρον Ἀριστοφάνους.*

Aeli Stilonis, the first Roman philologist (144–70 B.C.). His name was L. Aelius Praeconinus: he received the additional cognomen Stilo on the ground of his literary eminence. Suet. de Gramm. 2 Aelius cognomine duplici fuit; nam et Praeconinus, quod pater eius praeconium fecerat, vocabatur, et Stilo, quod orationes nobilissimo cuique scribere solebat. Cp. Cic. Brut. § 205 scribebat tamen orationes quas alii dicerent: and above, fuit is omnino vir egregius et eques Romanus cum primis honestus idemque eruditissimus et Graecis litteris et Latinis, antiquitatisque nostrae et in inventis rebus et in actis scriptorumque veterum litterate peritus. Quam scientiam Varro noster acceptam ab illo auctamque per sese... pluribus et illustrioribus litteris explicavit. Varro ap. Gell. N. A. i. 18, 2 L. Aelius noster, litteris ornatissimus memoria nostra: and L. L. vii. 2 homo in primis in litteris latinis exercitatus. Varro was his pupil; and we are told by Gellius (iii. 3, 1) that both master and pupil made lists of the plays of Plautus, Varro distinguishing his classes according to his personal feeling and judgment as to whether a play was worthy of Plautus or not. Cicero tells

Plautino dicat sermone locuturas fuisse, si Latine loqui vellent, licet CAECILIUM veteres laudibus ferant, licet TERENTI scripta ad Scipionem Africanum referantur (quae tamen sunt in hoc

us (l. c.) that in his youth he was a very diligent student under Aelius; and as Lucilius addressed some of his satires to him he may be looked on as a bond of connection between the two epochs.

sententia: abl. by itself, after the analogy of *mea, tua, sententia*. Varro took the criticism from his master.

vellent: the possibility is looked upon as still present.

Plautino sermone. Plautus (254–184) fills a very distinct place in the development of Latin comedy. He engrafted the festive traditions of the Italian farce on the literary form which he borrowed from Greece, producing a picture of Roman life and manners which secured for his dramas a degree of popularity that caused them to be represented almost uninterruptedly down even to the fourth century of our era. Modern comedy is under deep obligations to him if only for his spirit of unrestrained fun. See Bernhardy, p. 452 sq.: Teuffel §§ 84–88: Cruttwell's Rom. Lit. pp. 43–48: and Sellar's Roman Poets, p. 189 sq.

Caecilius, Statius (219–166), an Insubrian Gaul by birth, and contemporary with Ennius. Fragments of his plays are preserved by Gellius, who tells us (xv. 24) that Volcatius Sedigitus (a critic who probably belonged to the earlier part of the first century,—Ritschl, Parerga, p. 240 sq.) placed him at the head of all the Roman comic poets: Caecilio palmam statuo dandam comico, Plautus secundus facile exsuperat ceteros. The three next are Naevius, Licinius, and Atilius: Terence comes only sixth on the list. Cicero inclines to the same verdict: de Opt. Gen. Orat. § 1 itaque licet dicere et Ennium summum epicum poetam, si cui ita videtur: et Pacuvium tragicum: et Caecilium fortasse comicum. But elsewhere he censures his provincial style: Brutus, § 258 Caecilium et Pacuvium male locutos videmus: ad. Att. vii. 3, 10 malus enim auctor Latinitatis est. For other quotations v. de Orat. ii. § 40: Lael. 99: de Sen. 96: de Fin. i. 4. Nonius (p. 374) quotes Varro as saying In argumentis Caecilius poscit palmam, in ethesi Terentius, in sermonibus Plautus. Horace's criticism (Ep. ii. 1, 57) is still more familiar: Dicitur Afrani toga convenisse Menandro, Plautus ad exemplar Siculi properare Epicharmi, Vincere Caecilius gravitate, Terentius arte. By *gravitas* Horace probably means the sententious maxims for which he was distinguished (Sellar, p. 202). See Mommsen, ii. 441. Caecilius imitated Menander mainly, to whom Gellius compares him (ii. 23), while admitting the superiority of his Greek model. He is said neither to have amused his audience, like Plautus, by confounding Greek and Roman terms, manners, and customs, &c., nor like Terence, on the other hand, to have carefully excised everything that did not accord with Roman usage. He is said also to have recognised the division of tastes and interests that was now springing up at Rome, and to have begun to address only the higher classes, to whom Plautus had appealed along with 'the gallery.'

laudibus ferant, for the Ciceronian *efferant*: Tac. Ann. ii. 13. Cp. Introd. p. l.

Terentii scripta..elegantissima. The gap between the classes at Rome, alluded to above, had widened in the interval that separates Plautus from Terence (cir. 194–159 B.C.). The educated class was growing more refined and fastidious under the leavening influence of Greek culture, while the uneducated section of the people was gradually becoming coarser and more debased. A leading member of the Scipionic circle, he may be said to have begun the movement by which the creations of the genius of Rome became more perfect as works of art addressed to a smaller circle of men of rank and education, but lost also something of directness of purpose as having less bearing on the passions and interests of the time. The growing appreciation of Greek literature had produced a sense of dissatisfaction with the uncouth efforts of a previous age; and elegance of style, the cultivation of refinement and taste in thought and language, were the objects now aimed at. There is distinctly less of the drollery of the tavern about Terence than about Plautus. The 'art' with which Horace credits him (v. above) is seen in the careful finish of his style. Cp. Caesar's lines, quoted by Sueton. Vit. Terent., in which he calls him *puri sermonis amator*, and *dimidiate Menander*. See Sellar, p. 208 sq.: Mommsen, vol. iii. p. 449 sq.

ad Scipionem Africanum. Cp. Sueton. Vit. Ter. (Roth. p. 293) non obscura fama

genere elegantissima, et plus adhuc habitura gratiae si intra
versus trimetros stetissent), vix levem consequimur umbram : 100
adeo ut mihi sermo ipse Romanus non recipere videatur illam
solis concessam Atticis venerem, cum eam ne Graeci quidem in
alio genere linguae *suae* obtinuerint. Togatis excellit AFRANIUS :
utinam non inquinasset argumenta puerorum foedis amoribus
mores suos fassus.

est adiutum Terentium in scriptis a Laelio et Scipione, eamque ipse auxit nunquam nisi leviter refutare conatus, ut in prologo Adelphorum : Nam quod isti dicunt malevoli, homines nobiles Hunc adiutare adsidueque una scribere, &c. The rumour may have arisen from the fact of his Carthaginian origin, which renders all the more remarkable the success with which he cultivated a refined and elegant style.

plus adhuc = etiam plus : see on § 71.

habitura. For this use of the fut. part. in a conditional sentence cp. xi. 1, 74 detracturus alioqui plurimum auctoritatis sibi si eum se esse qui temere nocentes reos susciperet fateretur. So too § 119 below (without a *si* clause) : pronuntiatio vel scaenis suffectura.

intra versus trimetros. This is a curious criticism, but it can be paralleled from Priscian, de Metris Terentii : quosdam vel abnegare esse in Terentii comoediis metra, vel ea quasi arcana quaedam et ab omnibus doctis semota sibi solis esse cognita confirmare. The vagaries of comic prosody were certainly not appreciated by ancient critics : they could not excuse what to them seemed carelessness and undue freedom from constraint : cp. Cicero, Orat. § 184 at comicorum senarii propter similitudinem sermonis sic saepe sunt abiecti ut nonnunquam vix in eis numerus et versus intellegi possit. Quintilian and others would no doubt have preferred a stricter imitation of Menander's versification. Horace himself took the same point of view in writing about Plautus, Ep. ii. 1, 272 si modo ego et vos . . . legitimumque sonum digitis callemus et aure. Cp. Bernhardy, 325 n. and 350 n.

§ 100. **vix levem . . . umbram** : a proverbial expression, from the same disparaging point of view as *claudicamus*, above.

alio genere linguae suae, i. e. another dialect. The charm referred to is the peculiar property of Attic writers generally, —not the comic poets alone. Latin is too formal and rhetorical to fall into the simple naturalness and directness of Attic Greek. For *suae* see Crit. Notes.

Togatis, sc. fabulis. The *Comoediae Togatae* (though founded on Greek models) aspired to be thoroughly national in dress, manners, and tone : quae scriptae sunt secundum ritus et habitum togatorum, i. e. Romanorum (Diom. iii. p. 489). On the other hand, in the *Palliatae* of Plautus, Caecilius and Terence (so called from *pallium*, the Greek actor's cloak, xi. 3, 143), all the surroundings are meant to be Greek, though much of the fun of the Plautine comedy is the result of the inconsistencies that sprang from the introduction into Greek circumstances of Roman names, scenes, manners, and characters.

Afranius, fl. cir. 150 B.C. He was the chief writer of *togatae*, and began to aim at getting rid altogether of Greek surroundings : and so comedy, descending into the low humours of Italian country life, and specially the debaucheries of the Italian towns, rapidly degenerated into farce. He borrowed freely from Menander : dicitur Afrani toga convenisse Menandro, Hor. Ep. ii. 1, 57,—' Menander's speeches came very well from the characters of Afranius.' Cic. de Fin. i. 3, 7. But he did not confine his attentions to Menander only : Macrob. Sat. vi. 1, 4 Afranius togatarum scriptor . . . non inverecunde respondens arguentibus quod plura sumpsisset a Menandro, 'Fateor,' inquit, 'sumpsi non ab illo modo sed ut quisque habuit conveniret quod mihi, quodque me non melius facere credidi, etiam a Latino.' Cicero, Brut. § 167 L. Afranius poeta, homo perargutus, in fabulis quidem etiam, ut scitis, disertus.

utinam non, i. 2, 6 : ix. 3, 1 : more usually *utinam ne* : Cic. ad Fam. 5, 17 illud utinam ne vere scriberem : Catull. 64, 171. Krüger (3rd ed.) cites however Cic. ad Att. xi. 9, 3 haec ad te die natali meo scripsi : quo utinam susceptus non essem aut ne quid ex eadem matre postea natum esset.

foedis amoribus : cp. Auson. Epigr.

101 At non historia cesserit Graecis. Nec opponere Thucydidi SALLUSTIUM verear, nec indignetur sibi Herodotus aequari TITUM LIVIUM, cum in narrando mirae iucunditatis clarissimique candoris, tum in contionibus supra quam enarrari potest eloquent-

71 vitiosa libido . . . quam toga facundi scenis agitavit Afrani.

§ 101. cesserit. So § 85 auspicatissimum dederit exordium: cp. cesserimus § 86. There is no need for Halm's suggestion *in historia cesserimus*: or Spalding's *cesserim* with *historia* in abl. Cp. Cicero, de Legg. i. 2, 5 ut in hoc etiam genere Graeciae nihil cedamus, and the whole passage.

Sallustium. This is a bold statement. Sallust evidently accepted Thucydides as his literary model, imitating his style, and following him in his speeches and the general arrangement of his work. (Capes' Sallust: Introd. p. 13 sq.). Brevity (cp. illa Sallustiana brevitas § 32) is a conspicuous feature in both: but the brevity of Thucydides is greatly the result of inability to keep pace with the rush of thought, whereas that of Sallust is often laboured and artificial, and is attained by conscious processes of excision and compression. Cp. iv. 2, 45 vitanda est etiam illa Sallustiana (quamquam in ipso virtutis obtinet locum) brevitas et abruptum sermonis genus: Seneca, Ep. 114, 17 Sallustio vigente amputatae sententiae et verba ante exspectatum cadentia et obscura brevitas fuere pro cultu: Aul. Gell. iii. 1, 6 Sallustium subtilissimum brevitatis artificem. His Grecisms are referred to by Quint. ix. 3, 17 ex Graeco vero translata vel Sallustii plurima. According to Suetonius (Gramm. 10 extr.) Ateius exhorted Asinius Pollio (ut) vitet maxime obscuritatem Sallustii et audaciam in translationibus. For the high esteem in which he was held in antiquity cp. Velleius ii. 36. 2 aemulum Thucydidi Sallustium: Tacitus, Ann. iii. 30 rerum Romanarum florentissimus auctor: Martial xiv. 191 primus Romana Crispus in historia. See Teuffel §§ 203–205. In modern times Milton exalted him above Tacitus, saying of the latter that 'his highest praise consists in his having imitated Sallust with all his might.' On the other hand Scaliger spoke of Sallust's style as 'anxium atque insiticium dicendi genus.'

Titum Livium. Quintilian's estimate of Livy is very happily expressed so far as it goes. He ignores of course the defects which are obvious to modern students of Livy,—his want of that historic sense which shows itself in ability to trace the gradual development of institutions and to take a philosophic view of general political and social conditions, his indifference to the scrupulous collation and weighing of evidence, and his neglect of chronological and geographical precision. Munro in his 'Criticisms and Elucidations of Catullus' speaks of Livy's style as the greatest prose style that has ever been written in any age or language, and certainly it has all the beauties which Quintilian mentions here: besides, the happy adaptation of the language to the ever-varying phases of the subject is one of its greatest charms. Teuffel, § 251 sq. The best proof of Livy's popularity in ancient times may be found in the story of the man from Gades, Pliny, Ep. ii. 3, 8 Nunquamne legisti Gaditanum quendam Titi Livi nomine gloriaque commotum ad visendum eum ab ultimo terrarum orbe venisse statimque ut viderat abisse?

narrando . . . contionibus. This antithesis is common in Dionysius: διηγήσεων . . . δημηγορίαις (ad Pomp. p. 776 R, Us. pp. 58–9) τὸ διηγηματικὸν μέρος . . . τὸ δημηγορικόν (Iud. de Thucyd.) p. 952 R.

candoris, 'transparency': ii. 5, 19 candidissimum quemque et maxime expositum velim, ut Livium a pueris magis quam Sallustium: etsi hic historiae maior est auctor, ad quem tamen intellegendum iam profectu opus sit: § 32 lactea ubertas. Cp. dulcis et candidus et fusus Herodotus § 73, where see note: § 113 nitidus et candidus.—In a different sense, Seneca, Suas. vi. 22, ut est natura candidissimus omnium magnorum ingeniorum aestimator T. Livius.

contionibus. The speeches are introduced in order to give a portrait of some one (xiv. 25, 3), or to indicate motives (viii. 7: iii. 47, 5). Though they make no claim to historical truth (in hanc sententiam locutum accipio iii. 67, 1), they generally give a trustworthy picture of the circumstances and character of the speaker: cp. e.g. vii. 34. In some instances we can see how Livy rhetorically

em: ita quae dicuntur omnia cum rebus, tum personis accommodata sunt: adfectus quidem praecipueque eos qui sunt dulciores, ut parcissime dicam, nemo historicorum commendavit magis. Ideoque immortalem Sallusti velocitatem diversis virtu- 102
tibus consecutus est. Nam mihi egregie dixisse videtur SERVILIUS NONIANUS, pares eos magis quam similes; qui et ipse a

enlarges on the brief hints of a predecessor: cp. Polyb. iii. 64 with Liv. xxi. 40 sq. Teuffel § 252, 12.

supra quam: cp. Sall. Cat. 5, 3 supra quam cuiquam credibile est: Iug. 24, 5: Cicero, Orator § 139 saepe supra ferét quam fieri posset (cp. de Nat. Deor. ii. § 136). Quintilian has *inenarrabilis* xi. 3, 177, which occurs also in Livy xliv. 5, 1: xli. 15, 2.

eloquentem: viii. 1, 3 Tito Livio, mirae facundiae viro: Tac. Agr. 10 Livius veterum Fabius Rusticus recentium eloquentissimi auctores: Ann. iv. 34 T. Livius eloquentiae ac fidei praeclarus in primis: Seneca, de Ira i. 20, 6 apud disertissimum virum Livium.

adfectus: § 48 adfectus quidem, vel illos mites vel hos concitatos: 'the softer passions.'

parcissime: cp. below, 4 § 4 qui parcissime: xi. 1, 66: 3, 100.

commendavit magis: 'has set in a fairer light,' 'represented more perfectly' ('hat angemessen und eindringlich dargestellt.'—Bonnell-Meister). Spalding felt a difficulty about this word, but rightly suggested that it means 'approbavit suis lectoribus,'—a meaning to which *ut parcissime dicam* is quite appropriate. The nearest parallel is iv. 1, 13 Nam tum dignitas eius (litigatoris) adlegatur, tum commendatur infirmitas ('set in a *strong* light,' 'made much of'),—where too the verb is used absolutely, without a dative. The usual construction is found v. 11, 38 misericordiam commendabo iudici. In the sense of 'set off' (*ornare*), without a dat., we have quae memoria complecteretur actio commendaret viii. Prooem. 6: quaedam . . . virtus haec sola commendat ix. 4, 13: hoc oratio recta, illud figura declinata commendat x. 5, 8.—For the reading *commodavit* see Crit. Notes.

§ 102. **immortalem**: so § 86, where it is more appropriate.

velocitatem: 'rapid brevity.' It is the quality which Dionysius denotes by τὸ τάχος τῆς διαγγελίας p. 870 R. Cp. Hor. Sat. i. 10, 9 Est brevitate opus ut currat sententia,—quoted on § 73 brevis et semper instans sibi Thucydides, where see note. Arist. Rhet. iii. 16, 4 ταχείαν διήγησιν. So *celeritas* xii. 10, 65 hanc vim et celeritatem in Pericle miratur Eupolis: Eupolis having said of Pericles ταχὺν λέγειν μέν, πρὸς δὲ γ' αὐτῷ τῷ τάχει πειθώ τις (Schol. Aristoph. Acharn. 535).

consecutus est, lit. = 'equalled in point of fame': the real object is not *velocitatem*, so that the idea is awkwardly expressed. Quintilian means that by other good points (cp. § 73 diversis virtutibus) Livy obtained a degree of fame not inferior to what Sallust gained by his 'velocitas.' It is in fact a brachyology for 'immortalitatem illius Sallustianae velocitatis.' Cp. Cic. Phil. xiv. 35 parem virtutis gloriam consecuta est (legio): Quint. iii. 7, 9 quod immortalitatem virtute sint consecuti. See Crit. Notes.

Servilius Nonianus. In mentioning his death (A. D. 60) along with that of Domitius Afer (§ 86), Tacitus says that he rivalled the latter's abilities and surpassed his morals:—summis honoribus et multa eloquentia viguerant, ille orando causas, Servilius diu foro, mox tradendis rebus Romanis celebris et elegantia vitae, quam clariorem effecit, ut par ingenio, ita morum diversus. Cp. Dial. ch. 23 eloquentia . . . Servilii Noniani. Like most of the Roman historians, except Livy, he was a man of affairs. Pliny, N. H. xxviii. 2, 5 princeps civitatis. He was the friend —possibly at one time the teacher—of the satirist Persius, who is said to have reverenced him as a father (coluit ut patrem). Pliny tells us (Ep. i. 13, 3) how Claudius, on hearing the thunders of applause that greeted his recitations, entered the building and seated himself unobserved among the audience: memoria parentum Claudium Caesarem ferunt, cum in palatio spatiaretur audissetque clamorem, causam requisisse, cumque dictum esset recitare Nonianum, subitum recitanti inopinantique venisse.

et ipse. Quintilian had not only read his works, but had heard him: he

nobis auditus est clarus vi ingenii et sententiis creber, sed minus
103 pressus quam historiae auctoritas postulat. Quam paulum aetate
praecedens eum BASSUS AUFIDIUS egregie, utique in libris belli
Germanici, praestitit genere ipso, probabilis in omnibus, sed in
104 quibusdam suis ipse viribus minor. Superest adhuc et exornat

would be between twenty and twenty-five when Servilius died.—For *et ipse* see on § 31.

clarus vi ingenii: see Crit. Notes.

sententiis creber; cp. § 68 sententiis densus. For *sententiis* (γνώμαις) cp. § 60 § 61: 2 § 17. He was full of point and matter, but not concise enough for the dignity of history. For *pressus* v. § 44.

§ 103. Bassus Aufidius. Tacitus mentions him along with Servilius Nonianus, Dial. 23, where he speaks of antiquarians 'quibus eloquentia Aufidii Bassi aut Servilii Noniani ex comparatione Sisennae aut Varronis sordet.' Seneca gives some account of him in his thirtieth letter: § 1 Bassum Aufidium, virum optimum, vidi quassum, aetati obluctantem: § 3 Bassus tamen noster alacer animo est. hoc philosophia praestat. Cp. §§ 5, 10, 14. His history probably ended with the reign of Claudius, at which point Pliny the elder took it up: N. H. praef. 20 diximus . . . temporum nostrorum historiam, orsi a fine Aufidii Bassi. The 'libri Belli Germanici' may have been an independent work.—The practice of placing the cognomen before the gentile name grew under the Empire: many instances are found even in Cicero's letters, but not in the ordinary prose of the Republic; cp. § 86, and Introd. p. lv.

genere ipso='gerade durch den Stil' (Kiderlin)—as being suitable to *historiae auctoritas*. Quintilian often uses *genus* in this sense (without dicendi): often with an adj. like *rectum*, but often also without, e. g. x. 2, 18 noveram quosdam &c.: 2 § 23 uni alicui generi. For the reading, see Crit. Notes.—From the specimens (on the death of Cicero) given by Seneca the rhetorician (Suas. vi. 18 and 23), we should infer that the style of Bassus was rather affected and pretentious.

§ 104. Superest. The fact that Cremutius put an end to his life in A.D. 25 is sufficient to disprove the theory that he is referred to here: *superest* when taken along with *exornat aetatis nostrae gloriam* cannot mean anything but *superstes est* (cp. supersunt 2 § 28).—The Bonnell-Meister edition (1882) understands the reference to be to Tacitus: but though admirers of Tacitus would like to appropriate for him the phrase *vir saeculorum memoria dignus*, this can hardly be accepted. In the first place the words *superest adhuc* are, in their natural sense, inapplicable to one who had not published anything when Quintilian wrote (about 93 A.D.). He has just spoken of Servilius, who is known to have died in A.D. 60, and of Aufidius, who was old and frail in Seneca's life-time, i. e. before A.D. 65: and though it may be proposed to take *superest adhuc* as meaning simply 'I have still to refer to (a living writer),' (cp. *supersunt* § 123), in which sense the words might apply to Tacitus, it seems extremely improbable that after speaking of a youthful contemporary, Quintilian would in the next sentence return to Cremutius, who died as far back as A.D. 25. It might be argued that the point of the passage is that, after this indirect eulogy of Tacitus, the writer means to imply that the spirit of Cremutius still survives in him: 'there is with us now one who will afterwards be famous but of whom we may not speak at present. The independence of Cremutius is still appreciated.' But *habet amatores* will hardly cover this interpretation: it introduces a critique of Cremutius which has no relation to what goes before. And moreover it is doubtful whether Quintilian, who never mentions any living writer, except Domitian, would have hazarded a reference to one whose anti-imperial tendencies must have been so well known in Rome. Krüger's supposition (3rd ed. p. 97) that after *adhuc* the name *Tacitus* has fallen out, or that we should write 'superest Tacitus et ornat,' is altogether out of the question: it would quite destroy the point of the sentence (nominabitur . . . intellegitur). It seems safest, therefore, to follow those who with Nipperdey (Philol. vi. p. 193) understand the historian here meant to be Fabius Rusticus. It would have been strange if Quintilian had omitted to mention him, considering his eminence: Livius veterum, Fabius Rusticus recentium eloquentissimi

aetatis nostrae gloriam vir saeculorum memoria dignus, qui olim nominabitur, nunc intellegitur. Habet amatores nec immerito CREMUTI libertas, quamquam circumcisis quae dixisse ei nocuerat; sed elatum abunde spiritum et audaces sententias deprehendas etiam in his quae manent. Sunt et alii scriptores boni, sed nos genera degustamus, non bibliothecas excutimus.

Oratores vero vel praecipue Latinam eloquentiam parem facere 105

auctores, Tac. Agr. 10. And what he says fits Fabius very well; he was an intimate friend of Seneca (Tac. Ann. xiii. 20 sane Fabius inclinat ad laudes Senecae cuius amicitia floruit), and from the fact that he was made co-heir with Tacitus and Pliny in the will of Dasumius we know that he was still alive 108 or 109 A. D. Mommsen thinks that to him also is addressed Pliny, Ep. ix. 29.

vir saeculorum memoria dignus: Cp. § 80: iii. 7, 18 ingeniorum monumenta, quae saeculis probarentur: xi. 1, 13 perpetua saeculorum admiratione celebrantur.

olim, of future time, as § 94. The writer referred to will come actually to enjoy the renown of which Quint. here declares him worthy.

nunc intellegitur. For Quint.'s rule not to mention living writers cp. iii. 1, 21, quoted at § 95; and for the antithesis between *nominabitur* and *intellegitur*, xi. 1, 10 maluit enim vir sapientissimus (Socrates) quod superesset ex vita sibi perire quam quod praeterisset. Et quando ab hominibus sui temporis parum intellegebatur, posterorum se iudiciis reservavit brevi detrimento iam ultimae senectutis aevum saeculorum omnium consecutus.

Cremuti libertas: *παρρησία*, § 65, § 94. Cremutius Cordus published a history of the Civil Wars and of the reign of Augustus—uniuss saeculi facta, Sen. Cons. ad Marc. 26, 5. Augustus is said to have read the work, or to have heard it read, without disapproval (Dion. 57, 24, 2; Sueton. Tib. 61). He afterwards incurred the displeasure of Sejanus by some bold remarks, as, for example, when he said in regard to the statue of Sejanus which he was told the Senate had resolved to erect in Pompey's theatre, restored by Tiberius after a fire, 'tunc vere theatrum perire'—Sen. Cons. ad Marc. 22, 4. In A. D. 25 he was brought to trial 'novo ac tunc primum audito crimine, quod editis annalibus laudatoque M. Bruto C. Cassium Romanorum ultimum dixisset' (Tac. Ann. iv. 34 sq.). Finding his case prejudged, after a spirited defence he went home and starved himself to death. The Senate ordered his books to be burned: 'sed manserunt,' says Tacitus, 'occultati et editi.' Dion. tells us that 'afterwards (i. e. under Caligula) they were published again, for they had been preserved by various people, and particularly by his daughter Marcia; and they were esteemed much more highly on account of the fate of Cordus' (lvii. 24). For Marcia v. Senecae Consolatio ad Marciam c. 1. Suet. Calig. 16 tells us that the suppressed writings of others also (Titus Labienus and Cassius Severus) were allowed by Caligula to come again into circulation, after a process of editing similar to that referred to by Quint. (*circumcisis*, &c.). Tacitus's reflections on the ineffectual attempt to destroy Cremutius's works are interesting in connection with our passage: quo magis socordiam eorum inridere licet, qui praesenti potentia credunt extingui posse etiam sequentis aevi memoriam. Nam contra, punitis ingeniis gliscit auctoritas, neque aliud externi reges aut qui eadem saevitia usi sunt, nisi dedecus sibi atque illis gloriam peperere, Ann. iv. 35 ad fin.

abunde: used here to emphasise *elatum*: v. on § 94.

spiritus, §§ 44, 61; 3 § 22. The excisions and emendations in regard to matters of detail had evidently not interfered with the independent tone of Cremutius's writings.

alii scriptores, *συγγραφεῖς*: the word being used specially of historians. He has not mentioned Caesar, or Nepos, or Velleius, or Quintus Curtius.

degustamus: 'dipping into': 5 § 23 inchoatae et quasi degustatae. The opposite is *persequi*: § 45 genera ipsa lectionum . . . persequar.

§ 105. parem facere. Cicero uses *aequare* in a passage of the Brutus (§ 138), in which, speaking of Antonius and Crassus, he says: nam ego sic existimo,

Graecae possunt; nam CICERONEM cuicumque eorum fortiter opposuerim. Nec ignoro quantam mihi concitem pugnam, cum

hos oratores fuisse maximos et in his primum cum Graecorum gloria Latine dicendi copiam aequatam. In the Silver Age, the phrase *paria facere* commonly occurs for 'settling up': e. g. nihil differamus. cotidie cum vita paria faciamus Sen. Ep. 101, 7. A near parallel to the passage in the text is ii. 8, 13 ea cura paria faciet iis in quibus eminebat.—Other refl. to Cicero's pre-eminence are vi. 3, 1 Latinae eloquentiae princeps: xii. 1, 20 stetisse ipsum (Ciceronem) in fastigio eloquentiae fateor.

cuicumque, §12. The use of *quicumque* (which in classical Latin is joined with a verb) for *quivis* or *quilibet* (which are used absolutely) may be noted as a sign of the decay of the language. Cp. note on § 12: Roby § 2289.—For eorum Andresen and Jeep propose *Graecorum*.

fortiter opposuerim. The adv. is not merely one of manner: it conveys the expression of a judgment, 'nicht die Art und Weise, sondern ein Urteil über die Handlung,' Becher. So 'inique Castorem cum Domitio comparo,' Cicero, pro Deiot. § 31. Cp. i, 5, 72 fortiter diceremus: v. 10, 78 fortiter . . . iunxerim.—Roby (1540) gives numerous examples of this use of subj. (involving a suppressed condition such as 'if occasion arose') with such adverbs as merito, facile, lubenter, citius.

quantam . . . pugnam: owing to the existing prejudice against the style of Cicero. Cp. Tac. Dial. 12 Plures hodie reperies qui Ciceronis gloriam quam qui Vergilii detrectent: ibid. 18 Satis constat ne Ciceroni quidem obtrectatores defuisse, quibus inflatus et tumens nec satis pressus, sed supra modum exsultans et superfluens et parum Atticus videretur. Legistis utique et Calvi et Bruti ad Ciceronem missas epistulas ex quibus facile est deprehendere Calvum quidem Ciceroni visum exsanguem et aridum, Brutum autem otiosum atque diiunctum, rursus Ciceronem a Calvo quidem male audisse tamquam solutum et enervem, a Bruto autem, ut ipsius verbis utar, tamquam fractum atque elumbem.—Hortensius had been from B. C. 95 the Latin representative of Asianism. Under the influence of his teachers, the Rhodian eclectics, Cicero emancipated himself from this school without, on the other hand, binding himself by the most rigorous canons of Atticism. His critics, who adhered to severer models, considered the fulness and richness of his style turgidity and bombast, and pointed to his elaborately periodic structure and rhythmical amplitude as proving that he was really an Asianist in disguise. Besides Brutus and Calvus, mentioned above (cp. Quint. xii. 1, 22), there were the Asinii, father and son (etiam inimice, ibid.), and Caelius. Asinius Gallus wrote a work *de comparatione patris et Ciceronis*, which was controverted by the emperor Claudius: Plin. Epist. vii. 4 § 6 libros Galli . . . quibus ille parenti ausus de Cicerone dare est palmamque decusque: Sueton. Claud. 41. Cicero, on the other hand, thought that his Atticising critics were too apt to forget (what he asks Atticus to remember) that the 'thunders of Demosthenes show that the Attic style is quite consistent with the highest degree of grandeur'—si recordabere Δημοσθένους fulmina, tum intelliges posse et ἀττικώτατα gravissime dici, ad Att. xv. 1, ad fin. Quintilian denounces them in strong language, xii. 10, §§ 12–14 A. At L. M. Tullium non illum habemus Euphranorem circa plures artium species praestantem, sed in omnibus quae in quoque laudantur eminentissimum. Quem tamen et suorum homines temporum incessere audebant ut tumidiorem et Asianum et redundantem et in repetitionibus nimium et in salibus aliquando frigidum et in compositione fractum, exultantem ac paene, quod procul absit, viro molliorem: postea vero quam triumvirati proscriptione consumptus est, passim qui oderant, qui invidebant, qui aemulabantur, adulatores etiam praesentis potentiae non responsurum invaserunt. Ille tamen, qui iejunus a quibusdam et aridus habetur, non aliter ab ipsis inimicis male audire quam nimiis floribus et ingenii affluentia potuit. Falsum utrumque, sed tamen illa mentiendi propior occasio. Praecipue vero presserunt eum qui videri Atticorum imitatores concupierant. Haec manus quasi quibusdam sacris initiata ut alienigenam et parum superstitiosum devinctumque illis legibus insequebatur, unde nunc quoque aridi et exsuci et exsangues. Hi sunt enim qui suae imbecillitati sanitatis appellationem, quae est maxime contraria, obtendant: qui quia clariorem vim eloquentiae velut solem ferre non possunt, umbra magni nominis (i. e. Athens) delitescunt. In Quintilian's own day (cp. nunc quoque above) a cer-

praesertim non id sit propositi ut eum Demostheni comparem hoc tempore; neque enim attinet, cum Demosthenen in primis legendum vel ediscendum potius putem. Quorum ego virtutes 106

tain Largius Licinus wrote a work which he called *Ciceromastix*, repeating the criticisms of Asinius Gallus: cp. Aul. Gell. xvii. 1, 1 nonnulli tam prodigiosi tamque vaecordes exstiterunt in quibus sunt Gallus Asinius et Largius Licinus, cuius liber etiam fertur inſando titulo 'Ciceromastix,' ut scribere ausi sint M. Ciceronem parum integre atque improprie atque inconsiderate locutum. These rigid Atticists appear to have ignored, as Sandys has pointed out (Introd. to Orator, p. lxii), the 'difference between the two languages, between the power and breadth and compass of Greek as compared with the more limited resources of Latin.' Mr. Sandys appends an apt quotation from J. H. Newman (in H. Thompson's Rom. Lit.—Encyc. Metrop. p. 307, ed. 1852):—'Greek is celebrated for copiousness in its vocabulary and perspicuity in its phrases; and the consequent facility of expressing the most novel or abstruse ideas with precision and elegance. Hence the Attic style of eloquence was plain and simple, because simplicity and plainness were not incompatible with clearness, energy, and harmony. But it was a singular want of judgment, an ignorance of the very principles of composition, which induced Brutus, Calvus, Sallust, and others to imitate this terse and severe beauty in their own defective language, and even to pronounce the opposite kind of diction deficient in taste and purity. In Greek, indeed, the words fall, as it were, naturally, into a distinct and harmonious order; and from the exuberant richness of the materials, less is left to the ingenuity of the artist. But the Latin language is comparatively weak, scanty, and unmusical; and requires considerable skill and management to render it expressive and graceful. Simplicity in Latin is scarcely separable from baldness; and justly as Terence is celebrated for chaste and unadorned diction, yet even he, compared with Attic writers, is flat and heavy (Quint. x. 1, § 100).' Cp. for a similar contrast Quint. xii. 10, §§ 27–39.

cum praesertim: Krüger (3rd ed.) gives the sense as follows, 'especially since I do not intend to prove my statement by a detailed comparison': following Becher (but see Crit. Notes), who thinks that Quint. means to say that the *pugna* will be all the more violent because he does not intend to go into a detailed comparison. Such a comparison would be out of place (neque enim attinet), as he is not denying the supreme excellence of Demosthenes. *Cum praesertim* means that there is all the less reason for controversy as he does not intend to compare the two: it gives an additional ground for what is really, if not formally, the main idea in the writer's mind, viz. the needlessness of a *pugna* at this point. Hence it comes to have the force of *quamvis*, or *idque cum tamen*: tr. 'and that though,' 'though indeed,' 'which is all the less necessary because,' etc. Cp. Cic. de Fin. ii. 8, 25 cum praesertim in eo omne studium poneret,—where see Madvig's note: in Verr. ii. 113 ut ex oppido Thermis nihil ex sacro, nihil de publico attingeres, cum praesertim essent multa praeclara, &c., i. e. 'which is all the more wonderful because'—very much as in our text: Philipp. viii. 2, 5 C. quidem Caesar non expectavit vestra decreta, praesertim cum illud aetatis erat —i. e. as he might well have done at his age: ibid. ii. 64 inventus est nemo praeter Antonium, praesertim cum tot essent, &c.: i. e. which was all the more remarkable as, &c.: Brutus, § 267 M. Bibulus qui et scriptitavit adcurate, cum praesertim non esset orator, et, &c., i. e. 'and that too though': de Off. ii. 56: Orator § 32 nec vero si historiam non scripsisset (Thucydides) nomen eius exstaret, cum praesertim fuisset honoratus et nobilis. Roby § 1732: Nägelsbach[6], pp. 695–6.

propositi: for the gen. cp. iv. 2, 21 quid acti sit: quid tui consilii sit (Cic. ad Att. xii. 29, 2: Caes. B. G. i. 21, 2): quid offici sui sit Cic. Acad. Pr. ii. § 25, with Dr. Reid's note.

hoc tempore: Demosthenes and Cicero are eulogised together, xii. 1, §§ 14–22.

neque enim attinet, i. e. nor would there be any point in such a controversy. They have no need to draw the sword against me, for I too give Demosthenes the highest place. In exalting Cicero I do not mean to depreciate Demosthenes. Cp. Tac. Dial. 25 quo modo inter Atticos primae Demostheni tribuuntur... sic apud nos Cicero quidem ceteros eorundem temporum disertos antecessit.

plerasque arbitror similes, consilium, ordinem, dividendi, praeparandi, probandi rationem, [omnia] denique quae sunt invent-

§ 106. **consilium**: vi. 5 § 3 consilium vero ratio est quaedam alte petita et plerumque plura perpendens et comparans habensque in se et inventionem et iudicationem: § 11 illud dicere satis habeo, nihil esse non modo in orando, sed in omni vita prius consilio, and the whole passage from § 9 to end: ii. 13, 2 res in oratore praecipua consilium est, quia varie et ad rerum momenta convertitur. This 'tact' or 'judgment' would be specially shown in *inventio* and in *dispositio*, here made a part of inventio: *elocutio* is a higher gift. Cp. viii, Pr. § 14 M. Tullius inventionem quidem ac dispositionem prudentis hominis putat, eloquentiam oratoris: Cicero, de Orat. ii. 120 cum haec duo nobis quaerenda sint in causis, primum quid [*inventio*], deinde quomodo [*elocutio*] dicamus, alterum ... prudentiae est paene mediocris [quid dicendum sit videre]: alterum est, in quo oratoris vis illa divina virtusque cernitur, ea quae dicenda sunt ornate copiose varieque dicere; Orator § 44 nam et invenire et iudicare quid dicas magna illa quidem sunt et tamquam animi instar in corpore, sed propria magis prudentiae quam eloquentiae.

ordinem (τάξιν): *ordo* corresponds to *dispositio* iii. 3, 8. In vii. 1, 1 the two are separately defined: *ordo* recta quaedam collocatio prioribus sequentia adnectens: *dispositio* utilis rerum ac partium in locos distributio.

dividendi. *Divisio* is defined, along with *partitio*, in vii. 1, 1: *divisio* rerum plurium in singulas, *partitio* singularum in partes discretio. Here *dividendi ratio* is used in a more general sense, as equivalent to *partitio* in iv. 5: i.e. nostrarum aut adversarii propositionum aut utrarumque ordine collocata enumeratio. Of this useful process Quintilian says (iv. 5, 22): neque enim solum id efficit ut clariora fiant quae dicuntur, rebus velut ex turba extractis et in conspectu iudicum positis, sed reficit quoque audientem certo singularum partium fine, non aliter quam facientibus iter multum detrahunt fatigationis notata inscriptis lapidibus spatia. —Kiderlin (Hermes 23, p. 176) thinks it remarkable that *divisio* should here be ranked alongside of *praeparandi, probandi rationem*, whereas in iii. 3, 1 it stands independently alongside of *inventio* itself. He sees no difference between *ordinem* and *dividendi rationem* (iii. 3, 8), and suggests that in the MSS. readings (videndi and indicendi) there may be concealed some noun to correspond with *ordinem*: e.g. *viam dicendi* ('der Gang der Reden'): cp. iv. 5, 3: x. 7, 5. But in x. 7, 9 we have both *ordo* and *dispositio*, in spite of iii. 3, 8, and so it is here.

praeparandi: iii. 9, 7 expositio enim probationum est praeparatio, nec esse utilis potest nisi prius constiterit, quid debeat de probatione promittere. A less formal use occurs x. 1 § 21: cp. iv. 2 § 55.

probandi rationem = *confirmationem*, the establishment of the case. Understanding the passage to contain an enumeration of the five parts of an oration (exordium, narratio, probatio, refutatio, and peroratio), Kiderlin takes *probandi* here as covering the third and fourth, which were often considered one part. *Praeparandi* = exordium, and the *peroratio* is omitted, because here Demosthenes and Cicero were unlike, for the reason given below (§ 107). In order to include *narratio*, he proposes to insert *narrandi* after *praeparandi*: it may easily, he thinks, have fallen out after *-arandi*. It is always included in similar enumerations: ii. 5, 7–8: ii. 13, 1: iv. pr. 6: x. 2, 27.

[omnia] denique quae sunt inventionis: see Crit. Notes. 'Inventio,' the orator's first requisite, may of course be shown in all the various parts of a speech, e.g. narratio, divisio, confirmatio, as here. But in the antithesis between *inventionis* and *in eloquendo* Quintilian is thinking of that fundamental distinction between substance and form on which he based his treatment of his subject. Applying a rough division to his work, we may say that Books iii. to vii. deal with *inventio* including *dispositio*, i.e. εὕρεσις and τάξις: while Books viii–xi. treat of *elocutio* (λέξις), including *actio* or *pronuntiatio*, 'delivery' (ὑπόκρισις). So Cicero in the Orator § 43 introduces a description of the ideal orator in the three relations of (1) inventio—quid dicat (εὕρεσις): (2) collocatio or dispositio—quo quidque loco (τάξις), and (3) actio or pronuntiatio (ὑπόκρισις): and elocutio (λέξις)—quo modo. Quintilian in iii. 3 gives in more detail the traditional parts of rhetoric: inventio, dispositio, elocutio, memoria, pronuntiatio (or actio). See §§ 1–9. For the division here cp. also xii. 10, 27 Latina mihi facundia, ut inventione, dispositione, consilio, ceteris huius generis artibus similis Graecae ac prorsus discipula eius videtur, ita circa

ionis. In eloquendo est aliqua diversitas: densior ille hic copiosior, ille concludit adstrictius hic latius, pugnat ille acumine semper hic frequenter et pondere, illi nihil detrahi potest huic nihil adici, curae plus in illo in hoc naturae. Salibus certe et 107

rationem eloquendi vix habere imitationis locum.

aliqua diversitas: Morawski (Quaest. p. 33) thinks that this passage may be founded on a tractate by Caecilius (contemporary with Dion. Hal.), which is mentioned by Plutarch, Dem. 3 *σύγκρισις τοῦ Δημοσθένους καὶ Κικέρωνος*. A parallel passage is found in the *περὶ ὕψους* (Sp. i. p. 261), the author of which may also have borrowed from Caecilius:—*ὁ μὲν γὰρ (Δημοσθένης) ἐν ὕψει τὸ πλέον ἀποτόμῳ, ὁ δὲ Κικέρων ἐν χύσει, καὶ ὁ μὲν ἡμέτερος διὰ τὸ μετὰ βίας ἕκαστα, ἔτι δὲ τάχους, βώμης, δεινότητος οἷον καλεῖν τε ἅμα καὶ διαπράζειν, σκηπτῷ τινι παρεικάζοιτ' ἂν ἡ κεραυνῷ, ὁ δὲ Κικέρων ὡς ἀμφιλαφής τις ἐμπρησμὸς οἶμαι πάντη νέμεται καὶ ἀνειλεῖται.* . . . . Cp. Introd. p. xxxviii.

densior: § 76 tam densa omnia: so of Thucydides § 73 densus et brevis.

concludit, not, as Bonnell = ratiocinatur (xii. 2, 25), but of the 'rounding off' of a period: ix. 4, 22, *περίοδον* quae est vel ambitus vel circumductum vel continuatio vel conclusio. Cp. Cic. Brutus § 33 verborum . . . quaedam ad numerum conclusio: cp. § 34 below, concluditque sententiam: Orator § 20 conclusa oratio: § 177 concluse apteque dicere: §§ 200, 220, 230, 231: de Orat. ii. § 34 quod carmen artificiosa verborum conclusione ('artistic period') aptius? Hor. Sat. i. 4, 40 concludere versum. The opposite is membratim caesimque dicere, Quint. ix. 4, 126: cp. Cic. Orat. § 212 incise membratimve: de Orat. iii. 49, 190 carpere membris minutioribus orationem. For a contrast cp. Brutus § 120 ut Stoicorum adstrictior est oratio aliquantoque contractior quam aures populi requirunt, sic illorum (Peripateticorum Academicorumque) liberior et latior quam patitur consuetudo iudiciorum et fori: § 162 quin etiam comprehensio et ambitus ille verborum, si sic *περίοδον* appellari placet, erat apud illum (i. e. Crassum) contractus et brevis, et in membra quaedam, quae *κῶλα* Graeci vocant, dispertiebat orationem libentius.

astrictius . . . latius: there is more compactness about the periodic structure in Demosthenes, greater breadth in that of Cicero. This could hardly be said of Demosthenes's periods as a whole: it rather refers to the care which Cicero and Roman orators generally bestowed on the closing syllables of a period (Blass, Att. Ber. iii. 117). It was this liking for a sonorous and copious diction that seemed to Cicero's critics to justify the epithets (inflatus, tumens, &c.) applied to him in Dial. de Orat. 18 (quoted above, § 105); he himself tells us in the Orator, § 104, that his ears craved for something more full and sonorous even than Demosthenes: 'non semper implet aures meas: ita sunt avidae et capaces et semper aliquid immensum infinitumque desiderant.'

pugnat: used figuratively for *dicit*: cp. § 4.

acumine: the word is used in §§ 81 and 83 of 'power of thought,' 'intellectual penetration': viii. 2, 21: x. 1, § 81 and § 83. See on acutus § 77. So Cic. de Orat. i. § 128 acumen dialecticorum. Here it includes the idea of 'point' in expression: following up the metaphor contained in 'pugnat,' we might render, 'Demosthenes always thrusts with the rapier, Cicero often uses the bludgeon too.' (Landor, speaking of Shaftesbury and Bolingbroke, as compared with Lord Brougham, said that they had 'more of the rapier than the bludgeon.') Cp. de Orat. ii. § 158 ipsi se compungunt suis acuminibus. The contrast is something like that implied in xii. 10, 36 subtilitate vincimur (a Graecis): valeamus pondere: cp. ibid. § 11 gravitatem Bruti acumen Sulpici.

nihil detrahi: cp. § 76 is dicendi modus ut nec quod desit in eo nec quod redundet invenias.

curae . . . naturae: v. Jebb's Attic Orators, i. Introd. p. cvi, where it is remarked that this paradox is true in this sense alone, 'that Cicero is an inferior artist, and indulges more freely the taste of the natural man for ornament.' Quintilian may also refer to the laborious training which Demosthenes imposed on himself, and in consequence of which, says Plutarch, *δόξαν εἶχεν ὡς οὐκ εὐφυὴς ὤν, ἀλλ' ἐκ πόνου συγκειμένῃ δεινότητι καὶ δυνάμει χρώμενος* (Vit. Demosth. viii.). Cp. the taunt of Pytheas, that his work 'smelled of the lamp': *ἀλλυχνίαν ὄζειν*, ibid.; also

commiseratione, quae duo plurimum in adfectibus valent, vincimus. Et fortasse epilogos illi mos civitatis abstulerit, sed et nobis illa, quae Attici mirantur, diversa Latini sermonis ratio

Parallel. ch. i. It was the rule with Demosthenes never to speak without preparation: Cicero may have relied at times on the faculty of extemporising at need.

§ 107. **salibus**: cp. vi. 3, 2 plerique Demostheni facultatem defuisse huic rei credunt, Ciceroni modum, nec videri potest noluisse Demosthenes, cuius pauca admodum dicta nec sane ceteris eius virtutibus respondentia palam ostendunt non displicuisse illi iocos sed non contigisse... mihi quidem ... mira quaedam in eo (Cicerone) videtur fuisse urbanitas. So § 21 Demosthenem urbanum fuisse dicunt, dicacem negant: Cic. Orat. § 90 non tam dicax quam facetus: Dion. Hal. Dem. c. 54 πάσας ἔχουσα τὰς ἀρετὰς ἡ Δημοσθένους λέξις ... λείπεται εὐτραπελίας. Cp. περὶ ὕψους, 34, where the judgment is unduly severe, ἔνθα μέντοι γελοῖος εἶναι βιάζεται καὶ ἀστεῖος οὐ γέλωτα κινεῖ μᾶλλον ἢ καταγελᾶται. Cp. Sandys' note on Orat. § 90, "Though not obtrusively witty, Demosthenes nevertheless is not wanting in humour, as is proved by the speech on the Chersonesus §§ 5, 11 ff. and esp. 23 (characterized by Brougham as 'full of refined and almost playful wit'): Plut. iii. § 66: de Cor. §§ 198, 234 (Blass, Att. Ber. iii. 163–6)." For a criticism of Cicero's wit, on the other hand, v. Plut. Parallel. § 1 Κικέρων δὲ πολλαχοῦ τῷ σκωπτικῷ πρὸς τὸ βωμολόχον ἐκφερόμενος καὶ πράγματα σπουδῆς ἄξια γέλωτι καὶ παιδιᾷ κατειρωνευόμενος ἐν ταῖς δίκαις εἰς τὸ χρειῶδες ἠφείδει τοῦ πρέποντος, and below, Cato's ὡς γελοῖον, ὦ ἄνδρες, ἔχομεν ὕπατον. Δοκεῖ δὲ καὶ γέλωτος οἰκεῖος ὁ Κικέρων γεγονέναι καὶ φιλοσκώπτης κ.τ.λ.

commiseratione, 'pathos.' See Orator § 130 in quo ut viderer excellere non ingenio, sed dolore adsequebar; i. e. it was real sympathy more than any special talent that enabled him to excel in this respect.

in adfectibus, 'where the feelings are concerned.' Under *adfectus* (vi. 2) is included everything that makes an impression on the judges: § 1 opus ... movendi iudicum animos: among other things laughter itself, virtus quae risum iudicis movendo et illos tristes solvit adfectus et animum ab intentione rerum frequenter avertit et aliquando etiam reficit et a satietate vel a fatigatione renovat.

vincimus: for the present cp. §§ 93, 101, 105.

epilogos, 'perorations.' The peroration was looked on as giving a great opportunity for moving the feelings: Arist. Rhet. iii. 19 says one of its parts is εἰς τὰ πάθη τὸν ἀκροατὴν καταστῆσαι. So Quint. iv. 1, 28 quod in ingressu parcius et modestius praetemptanda sit iudicis misericordia: in epilogo vero liceat totos effundere adfectus. The word is common in this sense in Quintilian: vi. 1, 37, sq. esp. § 52 at hic, si usquam, totos eloquentiae aperire fontes licet. Nam et, si bene diximus reliqua, possidebimus iam iudicum animos, et e confragosis atque asperis evecti tota pandere possumus vela, et, cum sit maxima pars epilogi amplificatio, verbis atque sententiis uti licet magnificis et ornatis. Tunc est commovendum theatrum cum ventum est ad ipsum illud, quo veteres tragoediae comoediaeque cluduntur, plodite: cp. also Cicero, Brutus § 33 exstat eius peroratio, qui epilogus dicitur: de Orat. ii. § 278: ad Att. iv. 15, 4.

mos civitatis: ii. 16 § 4 Athenis ubi actor movere adfectus vetabatur velut recisam orandi potestatem: vi. 1, 7, where he says that with the Attic orators the *epilogus* generally took the form of recapitulation (ἀνακεφαλαίωσις = enumeratio) 'quia Athenis adfectus movere etiam per praeconem prohibebatur orator.' Cp. xii. 10, 26. This would be especially the case in trials before the Areopagus. But it was the Hellenic instinct for moderation that imposed its own law. Lord Brougham, in his Dissertation on the Eloquence of the Ancients (p. 25), remarks on the calmness of the Greek peroration: cp. his Essay on Demosthenes (p. 184): 'It seems to have been a rule enjoined by the severe taste of those times, that after being wrought up to a great pitch of emotion, the speaker should, in quitting his audience, leave an impression of dignity, which cannot be maintained without composure.' Cp. Jebb, i. ciii–civ: 'Cicero has now and then an Attic peroration, as in the Second Philippic and the Pro Milone; more often he breaks off in a burst of eloquence—as in the First Catilinarian, the Pro Flacco, and the Pro Cluentio.'

illa quae Attici mirantur: cp. § 65, § 100 illam solis concessam Atticis venerem: xii. 10 § 35 illam gratiam sermonis Attici.

minus permiserit. In epistulis quidem, quamquam sunt utriusque, dialogisve, quibus nihil ille, nulla contentio est. Cedendum 108
vero in hoc, quod et prior fuit et ex magna parte Ciceronem quantus est fecit. Nam mihi videtur M. Tullius, cum se totum ad imitationem Graecorum contulisset, effinxisse vim Demosthenis, copiam Platonis, iucunditatem Isocratis. Nec vero quod 109
in quoque optimum fuit studio consecutus est tantum, sed plurimas vel potius omnes ex se ipso virtutes extulit immortalis ingenii beatissima ubertate. Non enim 'pluvias,' ut ait Pindarus, 'aquas colligit, sed vivo gurgite exundat,' dono quodam providentiae genitus, in quo totas vires suas eloquentia experiretur. Nam quis docere diligentius, movere vehementius potest? Cui 110
tanta umquam iucunditas adfuit? ut ipsa illa quae extorquet

epistulis. If it were not for the ineptitude of the comparison which follows (in quibus *nihil* ille) we might be inclined to imagine that Quintilian knew of more letters of Demosthenes than the six which are still extant, and which are generally considered apocryphal.

dialogis: comprising most of Cicero's philosophical works, and the Brutus and De Oratore among his rhetorical.

nihil ille, sc. effecit, consecutus est: cp. §§ 56, 123: 2 §§ 6, 24: 3 § 25: 7 §§ 7, 23.

§ 108. effinxisse, 'artistically reproduced.'

iucunditatem. 'The idea which Cicero got from Isocrates was that of number. See esp. de Orat. iii. 44 § 173.' Jebb. So 'suavitatem Isocrates . . . vim Demosthenes habuit' de Orat. iii. § 28.

§ 109. ex se ipso . . . extulit: cp. Cic. Acad. ii. 8, 23 artem vivendi quae ipsa ex sese habeat constantiam, where Dr. Reid cites this passage, along with many others, e.g. Sen. Ep. 52, 3 hos quibus ex se impetus fuit: Cic. N. D. iii. 88 a se sumere.

beatissima: cp. § 61 beatissima rerum verborumque copia: 3, § 22 beatiorem spiritum. Cp. the eulogy by Caesar, in his Analogia (written as he was crossing the Alps, and dedicated to Cicero himself): ac si ut cogitata praeclare eloqui possent non nulli studio et usu elaboraverunt, cuius te paene principem copiae atque inventorem bene de nomine ac dignitate populi Romani meritum esse existimare debemus, &c.—quoted in Brutus § 253. Hild adds Pliny H. N. vii. 30 Facundiae Latiarumque litterarum parens atque . . . omnium triumphorum gloria maior, quanto plus est ingenii Romani terminos in tantum promovisse quam imperii,—where the language has a close resemblance to that of Cicero himself in Brutus § 255.

ut ait Pindarus. We get the *pluvias aquas* in the *οἰφαίων ὑδάτων ὄμβριον* of Olymp. xi, but there is nothing in Pindar's extant works that corresponds to the quotation.

exundat: cp. Tac. Dial. 30 ex multa eruditione et plurimis artibus et omnium rerum scientia exundat et exuberat illa admirabilis eloquentia.

providentia is used very frequently by itself in Quintilian, e. g. i. 10, 7 oratio qua nihil praestantius homini dedit providentia (v. Bonn. Lex.); also in xi. 1, 23 with deorum immortalium.

eloquentia: cp. Sen. Ep. 40, 11 Cicero quoque noster, a quo Romana eloquentia exsiluit.

§ 110. docere . . . movere. Cp. iii. 5 § 2 tria sunt item quae praestare debeat orator, ut doceat, moveat, delectet (quoted on § 80). *Iucunditas* here expresses the third. So Cicero, Brutus § 185 tria sunt enim, ut quidem ego sentio, quae sint efficienda dicendo: ut doceatur is apud quem dicetur, ut delectetur, ut moveatur vehementius.

extorquet: cp. v. 7, 17 at in eo qui invitus dicturus est prima felicitas interrogantis extorquere quod is noluerit: ib § 27. Cic. de Or. ii. § 74 qui nunquam sententias de manibus iudicum vi quadam orationis extorsimus ac potius placatis eorum animis tantum quantum ipsi patiebantur accepimus.

impetrare eum credas, et cum transversum vi sua iudicem ferat,
111 tamen ille non rapi videatur, sed sequi. Iam in omnibus quae dicit tanta auctoritas inest ut dissentire pudeat, nec advocati studium sed testis aut iudicis adferat fidem; cum interim haec omnia, quae vix singula quisquam intentissima cura consequi posset, fluunt inlaborata et illa, qua nihil pulchrius auditum est,
112 oratio prae se fert tamen felicissimam facilitatem. Quare non immerito ab hominibus aetatis suae regnare in iudiciis dictus est, apud posteros vero id consecutus, ut Cicero iam non hominis nomen sed eloquentiae habeatur. Hunc igitur spectemus, hoc propositum nobis sit exemplum, ille se profecisse sciat, cui Cicero
113 valde placebit. Multa in ASINIO POLLIONE inventio, summa

transversus = 'turned across,' i. e. at right angles to the original line. So transversis itineribus Sall. Iug. 45, 2. For the figure contained in *transversum ferat* cp. ibid. 6, 3 opportunitas quae etiam mediocres viros ... transversos agit: 14, 20. The *iudex* is 'turned athwart'—away from the path of his own judgment. So Sen. Ep. 8, 3 cum coepit transversos agere felicitas: Cic. Brutus 331 cuius in adulescentiam ... transversa incurrit misera fortuna rei publicae.

§ 111. **advocati**, 'pleader,' as generally in Quintilian, syn. with 'actor causae,' 'causidicus,' 'patronus.' In Cicero the word is reserved for those who lent their countenance and personal support to a friend, especially in legal matters: e. g. Brutus § 289: pro Clu. § 110 quis eum unquam non modo in patroni, sed in laudatoris aut advocati loco viderat? See Fausset's note on *advocabat* pro Clu. § 54.

fidem: 'trustworthiness,' 'credibility.' So quantam afferat fidem iv. 2, 125.

cum interim: Roby § 1732. Cp. note on § 18.

posset: the use of the imperf. subj. points to a suppressed protasis, sc. si vellet. Cp. i. 1, 22 cur improbetur si quis ea quae domi suae recte *faceret* in publicum promit? So too below, 2 § 25 qui noceret, where see note.

tamen is a reminiscence of tamen ille non rapi videatur, in the previous sentence, and must be taken with *cum interim*: = 'for all that.'

facilitatem: cp. § 1.

§ 112. **regnare**: cp. Cic. ad Fam. vii. 24, 1 olim quum regnare existimabamur: ad Att. i. 1 illud suum regnum iudiciale,—his 'sovereignty of the bar': in Verr. i. 12, 35 (of Hortensius) omnis dominatio regnumque iudiciorum: ad Fam. ix. 18, 1 amisso regno forensi: cp. pro Sulla § 7.

non hominis ... sed eloquentiae. There is no thought here of holding the balance with Demosthenes, § 105. Cp. what Brutus says after Caesar's eulogy quoted above (§ 109 note): quo enim uno vincebamur a victa Graecia, id aut ereptum illis est aut certe nobis cum illis communicatum: Brut. § 254. Hild quotes from Plutarch (Cicero, § 4) the story of Molo, one of Cicero's teachers, who, on hearing him declaim, said that he had to pity the hard fate of Greece, from whom the palm of eloquence, her sole surviving glory, was now to pass away.

exemplum, predicative, hoc being neuter by a common form of attraction: cp. 3 § 17.

profecisse: Hild quotes Boileau, Art. Poet. iii. 308, speaking of Homer: c'est avoir profité que de savoir s'y plaire.

§ 113. Quintilian makes no mention of orators previous to Cicero: for them see Brutus § 53 sqq. Velleius disposes of them in the following sentence (i. 17, 3): At oratio ac vis forensis perfectumque prosae eloquentiae decus, ut idem separetur Cato, pace P. Crassi Scipionisque et Laeli et Gracchorum et Fanni et Servi Galbae dixerim, ita universa sub principe operis sui erupit Tullio, ut delectari ante eum paucissimis, mirari vero neminem possis, nisi aut ab illo visum aut qui illum viderit. Cp. Tac. Dial. 25. Hild cites also Seneca, Controv. i. praef.: quidquid Romana facundia habet, quod insolenti Graeciae aut opponat aut praeferat, circa Ciceronem effloruit; omnia ingenia quae lucem studiis nostris attulerunt, tunc nata sunt.

diligentia, adeo ut quibusdam etiam nimia videatur, et consilii et animi satis: a nitore et iucunditate Ciceronis ita longe abest ut videri possit saeculo prior. At MESSALLA nitidus et candidus et quodam modo praeferens in dicendo nobilitatem suam, viribus minor. C. vero CAESAR si foro tantum vacasset, non alius ex 114

Asinio Pollione. C. Asinius Pollio (75 B.C.–4 A.D.) was consul in 40, when he helped Maecenas to arrange the Peace of Brundisium: afterwards becoming estranged from Antony he retired into private life and devoted himself to letters. Vergil dedicates the Fourth Eclogue to him, and in the first Ode of Book ii Horace recounts his various titles to distinction. He was a poet as well as an orator: Verg. Ecl. viii. 10 Sola Sophocleo tua carmina digna cothurno: iii. 86 Pollio et ipse facit nova carmina: Hor. S. i. 10, 42. He was also distinguished as a historian, having written a history of the Civil Wars from the first triumvirate (Motum ex Metello consule Hor. Car. ii. 1, 1). In the same Ode (ll. 13, 14) Horace alludes to his fame as an orator, both at the bar and in the senate. Quintilian's judgment on him in this capacity may be compared with that of Seneca, Ep. 100, 7 Lege Ciceronem: compositio eius una est, pedem servat lenta et sine infamia mollis. At contra Pollionis Asinii salebrosa et exiliens et ubi minime expectes relictura. Denique omnia apud Ciceronem desinunt, apud Pollionem cadunt exceptis paucissimis, quae ad certum modum et ad unum exemplar adstricta sunt. Cp. 2 § 17 below tristes ac ieiuni Pollionem aemulantur.

diligentia: 2 § 25 vim Caesaris, asperitatem Caelii, diligentiam Pollionis. The word does not refer to the historian's painstaking care (which could hardly ever be 'nimia'), but to the 'precision' or 'exactitude' of his language: v. the fragment quoted in ix. 4, 132.

consilii, 'judgment,' § 106.

animi, 'spirit,' 'vivacity.'

nitore: v. on § 97.

saeculo prior. 'As an orator and writer he affected antique severity in opposition to Ciceronian smoothness.'—Teuffel. Cp. Tac. Dial. 21 Asinius quoque quamquam propioribus temporibus natus sit, videtur mihi inter Menenios et Appios studuisse; Pacuvium certe et Accium non solum tragoediis sed etiam orationibus suis expressit: adeo durus et siccus est: Sen. Controv. iv. praef. 3 illud strictum eius et aspersum et nimis iratum in censendo iudicium adeo cessabat ut in multis illi venia opus esset quae ab ipso vix impetrabatur. See Schmalz 'Ueber den Sprachgebrauch des Asinius Pollio,' p. 289; München, 1890. Pollio's antipathy to Cicero and his dislike of Cicero's style may be seen from the story in Seneca, Suas. vi. extr., quoted by Bernhardy (q. v.), R. L. p. 268 (note 182).

Messalla, M. Valerius Corvinus (64 B.C.–8 A.D.), the friend of Tibullus, who dedicates to him i. 7: cp. the panegyric iv. 1. Cp. Tac. Dial. 18 Cicerone mitior Corvinus et dulcior et in verbis magis elaboratus,—with the latter part of which cp. Sen. Controv. ii. 12, 8 Latini utique sermonis observator diligentissimus. Cicero's own opinion of him may be seen in Epist. ad Brutum i. 15, 1 cave putes probitate, constantia, cura, studio reipublicae quidquam illi esse simile; ut eloquentia, qua mirabiliter excellit, vix in eo locum ad laudandum habere videatur: quamquam in hac ipsa sapientia plus apparet: ita gravi iudicio multaque arte se exercuit in verissimo genere dicendi. tanta autem industria est tantumque evigilat in studio ut non maxima ingenio (quod in eo summum est) gratia habenda videatur. By *verissimum genus dicendi* Cicero seems to indicate that Messalla was neither an Asianist like Hortensius, nor an extreme Atticist like Calvus. See also Brutus § 246, where the judgment is less favourable: nullo modo inops, sed non nimis ornatus genere verborum.

nitidus: cp. i. 7, 35 ideo minus Messalla nitidus quia, &c.

candidus: v. on § 73.

quodam modo: cp. Cic. Brut. § 30 (where Kellogg wrongly renders 'with a certain style'): ib. § 149: de Orat. iii. § 37: § 184.

praeferens = **prae se ferens**: cp. vi. 3, 17: 2, 14.

viribus minor: cp. § 103.

§ 114. Caesar. The purity and correctness of Caesar's style are eulogised in the Brutus §§ 251–262: see esp. § 261 non video cui debeat cedere. Cp. Phil. ii. 45 Fuit in illo ingenium, ratio, memoria,

nostris contra Ciceronem nominaretur. Tanta in eo vis est, id acumen, ea concitatio, ut illum eodem animo dixisse quo bellavit appareat; exornat tamen haec omnia mira sermonis, cuius proprie studiosus fuit, elegantia. 115 Multum ingenii in CAELIO et praecipue in accusando multa urbanitas, dignusque vir, cui et mens melior et vita longior contigisset. Inveni qui CALVUM

litterae, cura, cogitatio, diligentia: and with special reference to his oratorical talent, Suet. Caes. 55, where is cited a fragment from a letter of Cicero: 'Quid? oratorum quem huic antepones eorum qui nihil aliud egerunt? Quis sententiis aut acutior aut crebrior? Quis verbis aut ornatior aut elegantior?' Tac. Ann. xiii. 3 dictator Caesar summis oratoribus aemulus.

si foro tantum vacasset. So of Pompeius (Brut. 239), vir ad omnia summa natus, maiorem dicendi gloriam habuisset, nisi eum maioris gloriae cupiditas ad bellicas laudes abstraxisset: Tac. Dial. 21 concedamus sane C. Caesari, ut propter magnitudinem cogitationum et occupationes rerum in eloquentia non effecerit quae divinum eius ingenium postulabat.

contra, 'by the side of,' with the notion of being 'pitted against': cp. proximumque Ciceroni Caesarem, Vell. Pat. ii. 36, 2.

vis: xii. 10, 11 vim Caesaris.

acumen. See on § 106: here probably of a pointed incisive style.

eodem animo: Livy xxxviii. 50 dicebantur enim ab eodem animo ingenioque a quo gesta erant.

proprie studiosus: cp. i. 7, 34 aut vim C. Caesaris fregerunt editi de analogia libri? Suet. Caes. 56: Gell. xix. 8, 3. See too Brutus § 253, where we learn that the work was dedicated to Cicero: 'qui etiam in maximis occupationibus ad te ipsum,' inquit in me intuens, 'de ratione Latine loquendi adcuratissime scripserit primoque in libro dixerit verborum delectum originem esse eloquentiae.'—Cp. Gell. xvi. 8 C. Caesar gravis auctor linguae latinae.—*Proprie* in this sense is post-Augustan: cp. Vell. Pat. ii. 9, 1.

elegantia: Brutus § 252 ita iudico ... illum omnium fere oratorum Latine loqui elegantissime. In the Preface to B. G. viii. Hirtius says Erat autem in Caesare quum facultas atque elegantia summa scribendi tum, etc.

§ 115. **Caelius, M. Rufus** (82–48 B.C.), a man of loose morals and luxurious life, whom Cicero defended from some charges of sedition and attempted poisoning, 56 B.C. He had not much strength of character: during Cicero's absence in Cilicia he was in friendly correspondence with him, but afterwards he joined Caesar, while urging Cicero to remain neutral. Becoming discontented, he intrigued with Milo to raise an insurrection against Caesar, and was put to death near Thurii by some foreign cavalry, 48 B.C. Cp. Brutus § 273 splendida et grandis et eadem in primis faceta et perurbana oratio. Graves eius contiones aliquot fuerunt, acres accusationes tres (one against C. Antonius) ... defensiones ... sane tolerabiles. There was something bitter about him: 2 § 25 asperitatem Caelii: cp. Tac. Dial. 25 amarior Caelius: Sen. de Ira iii. 8, 6 oratorem ... iracundissimum. A description of one of his speeches is given iv. 2, 123 sq.: for witticisms on Clodia v. viii. 6, 53. Cp. Tac. Dial. 21 and 25.

praecipue in accusando: vi. 3, 69 idem (Cicero) per allegoriam M. Caelium, melius obicientem crimina quam defendentem, bonam dextram malam sinistram habere dicebat.

urbanitas is defined vi. 3, 17 as sermonem praeferentem in verbis et sono et usu proprium quendam gustum urbis et sumptam ex conversatione doctorum tacitam eruditionem, denique cui contraria sit rusticitas. Here the idea of *wit* is uppermost, as in ii. 11, 2 and vi. 3, 105. Cp. vi. 3 § 41 Caelius cum omnia venustissime finxit tum illud ultimum: i. 6, 29.

mens melior: Brut. § 273 quaecunque eius in exitu vel fortuna vel mens fuit: Vell. Pat. ii. 68 vir eloquio animoque Curioni simillimus, sed in utroque perfectior nec minus ingeniose nequam.

Calvus, Gaius Licinius (B.C. 82–48), was the leading spirit among the stricter Atticists in Cicero's day, and is censured by him in the Brutus (§§ 284–291) for taking so narrow a view of the full meaning of Attic oratory as to have introduced the attempt to imitate certain particular models among the Attic orators. A poet himself, he was the friend of Catullus, and, like Catullus, an opponent of Caesar. He prosecuted Vatinius on three separate

praeferrent omnibus, inveni qui Ciceroni crederent eum nimia contra se calumnia verum sanguinem perdidisse; sed est et sancta et gravis oratio et castigata et frequenter vehemens

occasions, and once showed such vehemence and energy that the defendant rose in court, saying 'rogo vos, iudices, num si iste disertus est ideo me damnari oportet' (Sen. Controv. vii. 6): Tac. Dial. 34 Vatinium eis orationibus insecutus est, quas hodieque cum admiratione legimus: cp. ib. 21. Cp. Catullus 53, where we get a lively idea of his energetic eloquence at the trial. The passage of Cicero referred to (Brutus § 283 quoted below) was written after the death of Calvus: but already in Dec. 47 Cicero, in writing to his friend Trebonius, had stated his opinion that Calvus had made an error of judgment in the choice of his style, and that he was wanting in force: ad Fam. xv. 21 § 4 genus quoddam sequebatur, in quo iudicio lapsus, quo valebat, tamen assequebatur quod probaret. Multae erant et reconditae litterae, vis non erat (Quint. x. 2, 25 'iudicium Calvi'). In the Dial. de Or. ch. 18 Tacitus refers to certain letters, now lost, from Calvus and Brutus to Cicero, showing that the latter regarded Calvus as *exsanguis* and *attritus* (v.l. aridus), while Calvus stigmatised Cicero as *solutus* and *enervis*. His position as leader of a school (which took Lysias mainly for its model and cultivated 'plainness' at the expense of other good qualities) is indicated by Cicero's remark that he 'not only went wrong himself, but also led others astray' (Brut. § 284).

Ciceroni crederent, &c. "In writing of his oratorical style in the *Brutus*, two years after his death, Cicero observes that, while he was more accomplished in literature than the younger Curio, he had also a more accurate and exquisite style; and although he handled it with skill and elegance, he was too minute and nice in his self-criticism; losing the very life-blood of style for fear of tainting its purity, and cultivating too scrupulous a taste to win the approval of the general public" (Sandys, Orator, Introd. xlvi.). The passage from the Brutus (283) is as follows:—adcuratius quoddam dicendi et exquisitius adferebat genus; quod quanquam scienter eleganterque tractabat, nimium tamen inquirens in se atque ipse sese observans metuensque ne vitiosum colligeret, etiam verum sanguinem deperdebat . . . Atticum . . . se dici oratorem volebat; inde erat ista exilitas, quam ille de industria consequebatur.

nimia . . . calumnia, 'by over-rigorous self-censure,'—a morbid habit of introspective criticism: the word being used to express nimium inquirens . . . observans . . . metuensque in the passage just quoted. Perhaps the nearest parallel to this use is to be found in Caec. ap. Cic. ad Fam. vi. 7, 4 in hac igitur calumnia, timoris et caecae suspicionis tormento,—of exaggerated fears inspired by the spirit of carping self-criticism, for which cp. 4 § 3: 7 § 14. The verb is found in the same sense in 3 § 10 infelicem calumniandi se poenam: viii. procem. 31 nullus est finis calumniandi se et cum singulis paene syllabis commoriendi. Cp. Plin. xxxiv. 8, 19 § 92 calumniator sui, of one who is over-anxious in regard to his work. Cicero uses the verb absolutely: ad Fam. ix. 2, 3 mihi quidem venit in mentem bellum esse aliquo exire . . . sed calumniabar ipse: putabam qui obviam mihi venisset . . . suspicaturum aut dicturum, &c., where the meaning is 'I indulged groundless fears' (Nägelsbach, p. 54). The word *calumnia* is derived from the root *calv* found in *calvor*, to trick, quibble, through a participial form *calvomenos, calumnus (cp. autumnus, aerumna, columna). Its first meaning is a malicious charge or 'cavil': ad Fam. i. 1, 1, religionis calumniam, the 'trumped-up plea of a religious difficulty.' Hence it was applied in Roman law (Gaius 4, 178) to the vexatious abuse of legal forms, chicanery, legal quirks and quibbles, and generally to the pettifogging tendency which exalts the letter above the spirit.

verum sanguinem perdidisse: cp. 4 § 3 exsanguis.

sancta et gravis: his style is 'solemn and weighty,' xii. 10, 11 'sanctitatem Calvi.'

castigata, 'chastened,' 'severely finished': cp. Hor. A. P. 292 carmen reprehendite quod non Multa dies et multa litura coercuit atque Praesectum decies non castigavit ad unguem, i.e. by pruning away everything that is useless and inappropriate: Tac. Dial. 25 adstrictior Calvus, numerosior Asinius.

frequenter: see on § 17.

vehemens: cp. Sen. Controv. viii. 7

quoque. Imitator autem est Atticorum, fecitque illi properata mors iniuriam, si quid adiecturus sibi non si quid detracturus fuit. 116 Et SERVIUS SULPICIUS insignem non immerito famam tribus orationibus meruit. Multa, si cum iudicio legatur, dabit imitatione digna CASSIUS SEVERUS, qui si ceteris virtutibus colorem et gravitatem orationis adiecisset, ponendus inter praecipuos foret. 117 Nam et ingenii plurimum est in eo et acerbitas mira et urbanitas et fervor, sed plus stomacho quam consilio dedit. Praeterea

solebat praeterea excedere subsellia sua et impetu latus usque ad adversariorum partem transcurrere. Seneca adds that he resembled Demosthenes inasmuch as he was all struggle and excitement, though he sometimes employed a gentler style, ib. § 8 nihil in illa (compositione) placidum, nihil lene est, omnia excitata et fluctuantia.

properata mors: cp. immatura mors. He died at the early age of 34. Cp. Brutus § 279 facienda mentio est . . . duorum adulescentium (Curio and Calvus) qui si diutius vixissent magnam essent eloquentiae laudem consecuti.

adiecturus, i. e. if it was likely that he would have added to the purity of his diction other and richer qualities. The cold dry manner of the strictest Atticists failed to hold the ear of Roman audiences: Brut. § 289 subsellia grandiorem et pleniorem vocem desiderant, a larger and fuller utterance than that of the Atticists who spoke 'anguste et exiliter.' See Crit. Notes.

detracturus: sc. nimia contra se calumnia. He is *exilis* enough as it is.

§ 116. **Servius Sulpicius** Rufus, the most distinguished jurist of Cicero's day, consul B. C. 51. See reff. in Brutus § 150: § 152: § 153 (adiunxit etiam et litterarum scientiam et loquendi elegantiam). His letter of sympathy to Cicero on the death of Tullia is well known: ad Fam. iv. 5. Cp. 5 § 4: 7 § 30 and above § 22.

meruit = *consecutus est*, as § 94. See on § 72.

Cassius Severus flourished under Augustus, and was banished on account of his libellous attacks (*procacibus scriptis*), first to Crete and then to Seriphos, where he is said to have died A. D. 34, in the twenty-fifth year of his exile; Tac. Ann. iv. 21: i. 72. He is spoken of as the introducer of the new school of declamatory eloquence, Tac. Dial. 19 Antiquorum admiratores . . . Cassium Severum . . . primum affirmant flexisse ab illa vetere atque directa dicendi via, &c.: ibid. 26 equidem non negaverim Cassium Severum . . . si iis comparetur qui postea fuerunt, posse oratorem vocari, quamquam in magna parte librorum suorum plus bilis habeat quam sanguinis: primus enim contempto ordine rerum, omissa modestia ac pudore verborum, ipsis etiam quibus utitur armis incompositus et studio feriendi plerumque detectus, non pugnat sed rixatur; ceterum . . . et varietate eruditionis et lepore urbanitatis et ipsarum virium robore multum ceteros superat.

colorem: cp. on § 59. The word is not here used in the technical sense which it bears in rhetoric, i. e. the particular aspect given to a case by a skilful representation of the facts,—the 'gloss' or 'varnish' put on them by either the accused or the accuser. For this sense see iv. 2, 88: Iuv. vi. 279 Dic aliquem, sodes, dic Quintiliane colorem: vii. 155 with Mayor's note. Here it has a more general sense. Quintilian is charging Cassius with a want of proper 'tone': cp. omissa modestia ac pudore verborum, above: Cic. de Or. iii. 96 ornatur oratio genere primum et quasi colore quodam et suco suo.

gravitatem: Cassius was wanting in dignity, and his wit was apt to carry him too far. Quintilian gives an instance of this xi. 1, 57; Seneca, Controv. iii. praef. 2 says however 'gravitas, quae deerat vitae, actioni supererat.'

§ 117. **ingenii plurimum**: Tacitus (Ann. iv. 21) allows that he was 'orandi validus': and Seneca (l. c.) says oratio eius erat valens culta ingentibus plena sententiis . . . non est quod illum ex his quae edidit aestimetis . . . eloquentia eius longe maior erat quam lectio.

acerbitas mira: cp. Tac. Ann. i. 72 commotus Cassii Severi libidine qua viros feminasque inlustres procacibus scriptis diffamaverat.

urbanitas, v. on § 115. For examples see vi. 1, 43: viii. 3, 89: xi. 3, 133.

et fervor: see Crit. Notes, and cp.

ut amari sales, ita frequenter amaritudo ipsa ridicula est. Sunt 118
alii multi diserti, quos persequi longum est. Eorum quos viderim
DOMITIUS AFER et IULIUS AFRICANUS longe praestantissimi.

Seneca l. c. habebat . . . genus dicendi . . . ardens et concitatum.

stomacho: he was full of passionate impulse: cp. the passage quoted from Dial. 26 above.

praeterea . . . ridicula est. Spalding's interpretation of this passage is followed by Krüger (2nd ed.) and Hild: the other editors do not seem to have felt any difficulty. The sentence is taken in continuation of the *praise* of Cassius, attaching closely to 'urbanitas': the words from *sed plus* to *dedit* being then interjected as the only note of disparagement. The literal translation would then be 'while his wit is bitter, the bitterness itself is often enough to make you laugh.' 'He has a caustic wit, but his causticity by itself will often make you laugh.' For this sense of *ridicula* (Sp. 'risum movet auditorum') cp. vi 3, 22 *ridiculum* . . . haec tota disputatio a Graecis *περὶ γελοίου* inscribitur: 3 § 6 ridiculum ('funny,' 'droll') dictum plerumque falsum est (ad hoc semper humile). Frieze compares vi. 3, 7: and adds 'success in exciting the mirth of the court and the audience is not always a proof of the orator's wit; but is often due to mere bitterness of invective, and coarse and rough or droll terms of abuse.'

One objection to this interpretation is the arrangement of the sentences: *praeterea . . . ridicula est* connects even more naturally with *sed plus . . . dedit* than with the eulogy contained in *urbanitas et fervor*. And it may be doubted if Quintilian or any other writer who had just been censuring Cassius for *stomachus* would immediately go on (using *ridiculus* in a good sense) to say that 'often when he is merely bitter without being witty (this is the force of *amaritudo ipsa*, cp. note on § 45) he makes you laugh.' Drollery can hardly be claimed for unrelieved acrimoniousness.

A better sense can be obtained by taking *amaritudo ipsa ridicula est* as part not of the praise but of the censure of Cassius, and interpreting *ridicula* as 'silly,' 'absurd,' 'ridiculous.' Cicero uses the word in this sense, and there is abundant authority in Quintilian himself: cp. sint grandia et tumida, non stulta etiam et acrioribus oculis intuenti ridicula ii. 10, 6: ridiculum est v. 13, 7: fecit enim risum sed ridiculus fuit vi. 1, 48: quibus nos . . . ridiculi videmur vii. 1, 43: ix. 3, 100: x. 3, 21: xi. 3, 128. The meaning then is 'while his wit is bitter, yet bitterness by itself is silly,' i. e. his wit has a bitter turn, but where he is (as often) bitter without being witty, the result is poor. There is undoubtedly something unsatisfactory about *ut amari sales* (sc. sunt), which might well have a general reference. See Crit. Notes.

§ 118. **diserti** here, as in § 68 and 3 § 13, almost synonymous with *eloquentes*. In viii. pr. § 13, however, Quintilian quotes a saying of M. Antonius, which was meant to establish a difference: nam et M. Antonius . . . cum a se disertos visos esse multos ait, eloquentem neminem, diserto satis putat dicere quae oporteat, ornate autem dicere proprium esse eloquentis. Cp. i. 10, 8 'Fuit aliquis sine his disertus': 'at ego oratorem volo.' Cicero gives the same quotation: Orat. § 18: de Orat. i. § 94, where the reason for the distinction between the 'accomplished speaker' and 'the eloquent orator' is given by Antonius himself,—quod ego eum statuebam disertum, qui posset satis acute atque dilucide apud mediocres homines ex communi quadam opinione hominum dicere, eloquentem vero, qui mirabilius et magnificentius augere posset atque ornare quae vellet, omnesque omnium rerum, quae ad dicendum pertinerent, fontes animo ac memoria contineret. Cp. Plin. Ep. v. 20 § 5. For the derivation of *disertus* v. Sandys on Orat. § 18.

longum est: the action is spoken of as still possible. Roby 1735. So Cic. pro Sest. 5: Longum est ea dicere: sed hoc breve dicam. Cp. 2 §§ 4, 7: 5 § 7: 6 § 2.

quos viderim: see on § 98. In xii. 10, 11 he has 'in iis etiam quos ipsi vidimus,' mentioning both Afer and Africanus. Quintilian's fondness for the perfect subjunctive is marked: cp. xii. 5, 5.

Domitius Afer: see on § 86: cp. v. 7, 7 quem adolescentulus senem colui.

Iulius Africanus: a native of Gaul, who flourished under Nero. In xii. 10, 11 he is again named alongside of Afer,—vires Africani, maturitatem Afri. He is quoted as speaking to Nero in the name of Gaul viii. 5, 15 Insigniter Africanus apud Neronem de morte matris: rogant

Verborum arte ille et toto genere dicendi praeferendus et quem in numero veterum habere non timeas: hic concitatior, sed in cura verborum nimius et compositione nonnumquam longior et translationibus parum modicus. Erant clara et nuper ingenia. 119 Nam et TRACHALUS plerumque sublimis et satis apertus fuit et quem velle optima crederes, auditus tamen maior; nam et vocis, quantam in nullo cognovi, felicitas et pronuntiatio vel scaenis suffectura et decor, omnia denique ei, quae sunt extra, superfuerunt: et VIBIUS CRISPUS compositus et iucundus et delecta-

te, Caesar, Gallicae tuae, ut felicitatem tuam fortiter feras. He divided the palm of eloquence with Afer: Tac. Dial. 15. He was a son of the Iulius Africanus of whom Tacitus speaks (Ann. vi. 7) as e Santonis Gallica civitate (Saintonge. to the N. of the lower Garonne): a grandson of his, also an orator, is mentioned by Pliny vii. 6, 11.

in numero veterum: cp. Tac. Dial. 15, ad fin.

compositione: v. on § 79. If it has the same meaning here, it must = the euphonious collocation of words: see Cicero Orat. § 147 de verbis enim componendis, &c., and § 149 sq. Quintilian treats of *compositio* ix. 4, 1: Tr. 'tedious in his phraseology': viii. 3, 52: ix. 4, 144 neque longioribus quam oportet hyperbolis compositioni serviamus.

longior: i.e. he used 'padding' in the effort to round off his periods.

translationibus: viii. 6, 4 sq.: esp. 16 sed copia quoque modum egressa vitiosa est, praecipue in eadem specie.

§ 119. Trachalus, M. Galerius: consul A. D. 68 along with Silius Italicus. Tacitus (Hist. i. 90) tells us he was supposed to have written the speech delivered by Otho to an assembly of the people: in rebus urbanis Galerii Trachali ingenio Othonem uti credebatur. Et erant qui genus ipsum orandi noscerent, crebro fori usu celebre et ad inplendas populi aures latum et sonans. After Otho's death he was fortunate in securing the protection of Galeria, wife of Vitellius (ibid. ii. 60), who may have been a relation of his. From viii. 5, 19 we learn that he had published an oration *Contra Spatalem*, in a case where Vibius Crispus appeared for the accused. Cp. vi. 3, 78.

velle optima, not 'well-meaning,' in a moral sense, but with reference to qualities of style: cp. below § 122 ad optima tendentium: § 131 meliora vellet.

auditus maior. In the passage often quoted already (xii. 10, 11) Quintilian singles out his *sonus* for special mention,—'sonum Trachali.'—Gertz suggested *melior* for *maior*.

vocis ... felicitas: cp. xii. 5, 5, where, after enumerating *vox*, *latus*, and *decor* as the 'naturalia instrumenta' of the orator, he refers specially to the 'external advantages' (cp. omnia ... quae sunt extra, below) of Trachalus; Habuit oratores aetas nostra copiosiores, sed cum diceret eminere inter aequales Trachalus videbatur. Ea corporis sublimitas erat, is ardor oculorum, frontis auctoritas, gestus praestantia, vox quidem non, ut Cicero desiderat, paene tragoedorum sed super omnes, quos ego quidem audierim, tragoedos. Certe cum in basilica Iulia diceret primo tribunali, quattuor autem indicia, ut moris est, cogerentur, atque omnis clamoribus fremerent, et auditum eum et intellectum et, quod agentibus ceteris contumeliosissimum fuit, laudatum quoque ex quattuor tribunalibus memini. Sed hoc votum est et rara felicitas.

suffectura, conditional, for *quae suffectura fuisset*, without the protasis *si voluisset*. Cp. note on *habitura* § 99. So *taciturus* xi. 2, 16. Hor. Car. iv. 3, 20 donatura, si libeat: and ii. 6, 1 (where there is no protasis), Septimi Gades aditure mecum.—For *pronuntiatio* see on § 17.

superfuerunt, he had an abundant share of such advantages.

Vibius Crispus, a *delator* of the age of Nero, who amassed great wealth by the practice of his profession down to about A. D. 90. Tac. Hist. ii. 10 Vibius Crispus, pecunia potentia ingenio inter claros magis quam inter bonos ... Crispum easdem accusationes cum praemio exercuisse meminerant: ibid. iv. 41, 43. In the Dialogue Tacitus speaks of the fame of his eloquence, ch. 8 ausim contendere Marcellum Eprium et Crispum Vibium

tioni natus, privatis tamen causis quam publicis melior. IULIO 120
SECUNDO, si longior contigisset aetas, clarissimum profecto
nomen oratoris apud posteros foret; adiecisset enim atque
adiciebat ceteris virtutibus suis quod desiderari potest, id est
autem ut esset multo magis pugnax et saepius ad curam rerum
ab elocutione respiceret. Ceterum interceptus quoque magnum 121
sibi vindicat locum: ea est facundia, tanta in explicando quod
velit gratia, tam candidum et lene et speciosum dicendi genus,
tanta verborum etiam quae adsumpta sunt proprietas, tanta in

non minores esse in extremis partibus terrarum quam Capuae aut Vercellis, ubi nati dicuntur; hoc ... illis praestat ... ipsa eloquentia ...; per multos iam annos potentissimi sunt civitatis ac, donec libuit, principes fori, nunc principes in Caesaris (i.e. Vespasiani) amicitia agunt feruntque cuncta, &c. And yet (ibid. 13) Adligati canum adulatione nec imperantibus unquam satis servi videntur nec nobis satis liberi. That he was still in favour with Domitian appears from Suet. 3 inter initia principatus quotidie secretum sibi horarium sumere solebat; nec quidquam amplius quam muscas captare ac stylo praeacuto configere: ut cuidam interroganti esset ne quis intus cum Caesare non absurde responsum sit a Vibio Crispo 'Ne musca quidem.' His wealth was proverbial: divitior Crispo Mart. iv. 54, 7: he was worth 200,000,000 sesterces, or even 300,000,000 according to Dial. 8. By its means he was enabled to shelter his brother Vibius Secundus, when accused of 'repetundae' in Mauretania: Tac. Ann. xiv. 28. Juvenal gives a sketch of his character iv. 81–93 Venit et Crispi iucunda senectus Cuius erant mores qualis facundia mite Ingenium ... nec civis erat qui libera posset Verba animi proferre et vitam impendere vero ... Sic multas hiemes atque octogesima vidit Solstitia his armis illa (of Domitian) quoque tutus in aula.

compositus: generally applied to style, 'well-balanced,' e.g. § 44 lenis et nitidi et compositi generis: cp. Cicero Orat. § 208 composita oratio. Here the epithet is transferred to the orator in the sense of 'orderly,' 'finished' in the choice and combination of words. Cp. Orat. § 232 compositi oratoris bene structam collocationem dissolvere permutatione verborum: 2 § 16 below fiunt ... pro ... compositis exultantes: § 66 incompositus.

iucundus, 'lively, agreeable, entertaining': cp. Crispi iucunda senectus, Iuv., quoted above. In xii. 10, § 11 Quintilian places *iucunditatem Crispi* alongside of the distinguishing characteristics of other orators: cp. v. 13, 48 Vibius Crispus vir ingenii iucundi et elegantis.

§ 120. Iulius Secundus is highly spoken of 3 § 12 below: aequalem meum atque a me, ut notum est, familiariter amatum, mirae facundiae virum, infinitae tamen curae: and in xii. 10, 11 he is named as conspicuous for 'elegantia.' He is one of the interlocutors in the Dialogue of Tacitus, where he is made to pose as umpire between the representatives of Imperial and Republican eloquence: cp. esp. ch. 2 Aper et Iulius Secundus, celeberrima tum (under Vespasian) ingenia fori nostri ... Secundo purus et pressus et in quantum satis erat profluens sermo non defuit: chs. 4 and 14.

adiciebat: he had begun the improvement when death overtook him. He died about 88 A.D., not long before Quintilian began his *Institutio*.

curam rerum: he is to care for substance as well as form. Fabianus in Seneca (Epist. 100) had the opposite fault: visne illum assidere pusillae rei, verbis?

§ 121. interceptus: so vi. pr. 1 si me ... fata intercepissent.

candidum: 'lucid,' v. on § 73 (Herodotus), and cp. § 113 Messalla ... candidus: § 101 clarissimi candoris, of Livy.

lene opp. to forte et vehemens dicendi genus: § 44. See Crit. Notes.

adsumpta = *translata*, 'used figuratively.' Cp. viii. 3. 43 adsumere ea, quibus inlustrem fieri orationem putat, delecta, translata, superlata, ad nomen adiuncta, duplicata et idem significantia atque ab ipsa actione atque imitatione rerum non abhorrentia. When the process is carried too far the *verba adsumpta* become *arcessita* viii. 3. 56.

proprietas, v. on § 46.

122 quibusdam ex periculo petitis significantia. Habebunt qui post nos de oratoribus scribent magnam eos qui nunc vigent materiam vere laudandi; sunt enim summa hodie, quibus inlustratur forum, ingenia. Namque et consummati iam patroni veteribus aemulantur et eos iuvenum ad optima tendentium imitatur ac sequitur industria.

123 Supersunt qui de philosophia scripserint, quo in genere paucissimos adhuc eloquentes litterae Romanae tulerunt. Idem igitur M. TULLIUS, qui ubique, etiam in hoc opere Platonis aemulus

ex periculo: ii. 12, 5 quod est in elocutione ipsa periculum: viii. 6, 11 (verba) quae audaci et proxime periculum translatione tolluntur . . . qualis est: pontem indignatus Araxes. Cp. paene periclitantia xi. 1, 32. For the phrase ex periculo petere cp. ii. 11, 3 sententiis grandibus, quarum optima quaeque a periculo petatur. Gr. παρακινδυνεύειν.

significantia: § 49.

§ 122. eos qui nunc vigent. Who these were we can infer from the Dialogue of Tacitus and from Pliny's Letters, e. g. Aper, Marcellus, Maternus, Aquilius Regulus, and others. Quintilian must of course have meant to include Tacitus and Pliny themselves.

consummati: often equivalent to *perfectus* in Quintilian: 5 § 14. Cp. above § 89. It is combined with *perfectus* v. 10, 119 ne se . . . perfectos protinus atque consummatos putent.

veteribus. *Aemulari* occurs elsewhere with the accusative, § 62; 2 § 17. So of envious emulation Cic. Tusc. i. § 44: cp. iv. § 17 with the dative of the person.

iuvenum ad optima tendentium. Hild refers to the speeches of Messalla and Maternus in the Dial. (28–30, 34–36) as indicating the oratorical aspirations of the youth of Rome when Quintilian wrote.

§ 123. philosophia. For the attitude of the Romans to philosophy see Teuffel, § 40 sq. Abstract speculation, leading to no practical end, was not held in honour by them: like Neoptolemus, in the play of Ennius, they said 'philosophari est mihi necesse, at paucis (i. e. 'only a little': Roby, § 1237) nam omnino haud placet,'—Cicero de Orat. ii. § 156: de Repub. i. 18, 30: Pacuvius too (in Gell. xiii. 8) had made one of his characters exclaim: ego odi homines ignava opera et philosopha sententia. The Romans disliked the unsettling tendencies which seemed to accompany the study of philosophy: hence e. g. their treatment of the Athenian ambassadors in the middle of the second century B.C. The prejudice against such studies had by no means entirely disappeared even in the time of Cicero, who constantly apologises for and seeks to justify his leanings to philosophy: de Off. ii. 1, 2 sqq.: de Fin. i. 1, 1. Tacitus, Agricola 4, tells us that Agricola used to say 'se prima in inventa studium philosophiae acrius, ultra quam concessum Romano ac senatori, hausisse, ni prudentia matris incensum ac flagrantem animum coercuisset.' About the time when Quintilian was writing, Domitian banished the philosophers from Rome: ibid. ch. 2. For the help which philosophy can give to oratory see xii. 11, which contains (§ 7) an expression of the Roman ideal: atqui ego illum quem instituo Romanum quendam velim esse sapientem, qui non secretis disputationibus, sed rerum experimentis atque operibus vere civilem virum exhibeat. Cp. Cicero's boast in regard to himself and Cato of Utica: nos philosophiam veram illam et antiquam, quae quibusdam otii esse ac desidiae videtur, in forum atque in rempublicam atque in ipsam aciem paene deduximus. See on § 84.

paucissimos . . . eloquentes. The addition of an adj. to another adj. used as a subst. is rare in Quintilian. Hirt (Subst. des Adj. p. 17) cites only five exx. besides this one: e.g. iii. 8, 31 antiquis nobilibus ortos.

qui ubique. The sense is clear: it is a repetition of the claim made in § 108 mihi videtur M. Tullius . . . effinxisse vim Demosthenis, copiam Platonis, iucunditatem Isocratis. But it was not *ubique* that Cicero rivalled Plato: it was only in Plato's own domain (sc. in hoc opere). The ex-

extitit. Egregius vero multoque quam in orationibus praestantior BRUTUS suffecit ponderi rerum: scias eum sentire quae dicit. Scripsit non parum multa CORNELIUS CELSUS, Sextios secutus, 124 non sine cultu ac nitore. PLAUTUS in Stoicis rerum cognitioni utilis. In Epicureis levis quidem, sed non iniucundus tamen

pression was adopted for brevity's sake: Spalding says it is equivalent to 'ut ubique Graecorum praestantissimi cuiusque, ita in hoc opere Platonis.' For Cicero's philosophical writings cp. Teuffel, § 173 sq.

Brutus: cp. § 23. He is not included in Quintilian's list of orators; and though Cicero uses towards him the language of extravagant eulogy (v. esp. Brut. § 22) in many of his works, yet we know from a passage in the Dialogue already quoted that he sometimes found him 'otiosum atque disiunctum' ch. 18. Cp. ch. 21 Brutum philosophiae suae relinquamus. Nam in orationibus minorem esse, fama sua etiam admiratores eius fatentur. A reference follows to his speech 'Pro rege Deiotaro,' which the speaker (Aper) considers 'dull and tedious'—*lentitudo* and *tepor* being the words used. A fragment of a declamation by him is quoted ix. 3 § 95. On his philosophical works see Cic. Acad. i. 3, 12 (with Reid's note). He was an adherent of the Stoico-academic school, whose tenets he had studied under Aristus and Antiochus: cp. Tusc. v. 21: Brut. 120, 149, 332: de Fin. v. 8. There was a treatise *de Virtute* addressed to Cicero, one *περὶ καθήκοντος*, and one *de Patientia*: Teuffel, 209 §§ 2 and 3.

suffecit ponderi rerum: Quint. xii. 10, 11 names *gravitas* as his distinguishing quality: cp. gravior Brutus, Tac. Dial. ch. 25.

sentire quae dicit. The intensity and sincerity of his nature can be inferred from ad Att. xiv. 1, 2, where Caesar is quoted as saying of him *magni refert hic quid velit, sed quicquid vult valde vult.* For his devotion to study see 7 § 27 below.

§ 124. non parum multa: litotes, as at vi. 2, 3 semper fuerunt non parum multi.—Becher compares also non parum multi Cic. in Verr. iii. 9, 22: Phil. vii. 6, 18: pro Quinctio 3, 11: in Verr. iv. 12, 29: parum saepe de Fin. ii. 4, 12. The opposite of *non parum* is *non nimis*: cp. Liv. xxii. 26, 4 haud parum callide with Cic. de Nat. Deor. i. 25, 70 nihil horum nimis callide.

Cornelius Celsus: a celebrated encyclopaedist under Augustus and Tiberius, who wrote on rhetoric, jurisprudence, farming, medicine, military art, and practical philosophy. Only eight books on medicine have come down to us. He survived into the reign of Nero. Cp. § 23 above. Of his philosophy Augustine writes as follows (de Haeres. Prol.): opiniones omnium philosophorum qui sectas varias condiderunt usque ad tempora sua . . . sex non parvis voluminibus . . . absolvit; nec redarguit aliquem, sed tantum quid sentirent aperuit, ea brevitate sermonis ut tantum adhiberet eloquii quantum . . . aperiendae iudicandaeque sententiae sufficeret. In xii. 11, 24 Quintilian refers to the universality of his knowledge, though he speaks of him as mediocri vir ingenio. "In other passages also Quintilian often expresses his disagreement from this predecessor of his, e.g. ii. 15, 22, 32: iii. 6, 13 sq.: viii. 3, 47: ix. 1, 18 . . . Even when he agrees with him he does so with reserve, e.g. vii. 1, 10.—It may be that Quintilian was vexed that a subject to which he had devoted an entire life was merely cursorily treated by Celsus, and besides an encyclopaedia might easily be open to technical objections. At all events, Celsus' rhetorical manual was obscured by that of Quintilian. It is mentioned only by Fortunat. iii. 2 (p. 121, 10 H)"—Teuffel, 275.

Sextios. The Sextii, father and son, were contemporary with Caesar and Augustus, and belonged to the Pythagorean school, though not without a leaning to the Stoics (Seneca, Ep. 64 § 2). Seneca speaks frequently of the elder Sextius in his letters: e.g. 59 § 7 'virum acrem, Graecis verbis, Romanis moribus philosophantem.' In the Nat. Quaest. vii. 32, 2 we are told how their following—'Sextiorum nova et Romani roboris secta'—soon fell away: 'inter initia sua extincta est,' v. Teuffel 261.

cultu ac nitore: v. § 79 and § 83, with notes.

Plautus. The text is not certain (see Crit. Notes), but as Quintilian elsewhere (ii. 14, 2 and iii. 6, 23) refers to a philo-

125 auctor est CATIUS. Ex industria SENECAM in omni genere eloquentiae distuli propter vulgatam falso de me opinionem, qua damnare eum et invisum quoque habere sum creditus. Quod accidit mihi dum corruptum et omnibus vitiis fractum dicendi genus revocare ad severiora iudicia contendo; tum autem solus 126 hic fere in manibus adulescentium fuit. Quem non equidem omnino conabar excutere, sed potioribus praeferri non sinebam, quos ille non destiterat incessere, cum diversi sibi conscius

sopher of this name as employing the unusual words *quentia* and *essentia*, it may as well be retained. (In ii. 14, 2 however Meister reads Flavi: cp. Teuffel, 261, § 9.)

levis: 'of no weight.'

Catius, an Insubrian by birth, contemporary with Cicero, who speaks of his recent death ad Fam. xv. 16, 1; cp. 19, 2 Epicurus, a quo omnes Catii et Amafinii, mali verborum interpretes (referring to their faithful transcripts of Greek terminology) proficiscuntur. The scholiast on Hor. Sat. ii. 4 tells us that he wrote 'quattuor libros de rerum natura et de summo bono.'

§ 125. Seneca: A.D. 2–65. For his life and works see Teuffel 282 sqq., Bernhardy p. 871 sq. Martha gives an estimate of the moral teaching of his well-known Letters in 'Moralistes sous l'Empire Romain.' Quintilian's criticism of Seneca is subjected to a searching examination by M. Samuel Rocheblave in a pamphlet De M. Fabio Quintiliano L. Annaei Senecae Judice (Paris, 1890): see esp. chs. iii. and iv. Introduction, pp. xxiv. sqq.

opinionem. Quintilian worked hard to recall the Romans to a more temperate and classical style. He aimed too at a partial 'return to Cicero,' and considered Seneca a dangerous model for the youth of the day. See Introduction, pp. xxxix. sqq. Fronto and others used stronger language: e. g. p. 155 N eloquentiam ... Senecae mollibus et febriculosis prunulis insitam subvertendam censeo radicitus ... neque ignoro copiosum sententiis et redundantem hominem esse, verum sententias eius tolutares video, quatere campum quadripedo concita cursu, tenere nusquam, pugnare nusquam ... dicteria potius eum quam dicta continere. Cp. Aul. Gell. xii. 2, 1 de Annaeo Seneca partim existimant ut de scriptore minime utili, cuius libros attingere nullum pretium operae sit, quod oratio eius vulgaris videatur et protrita, res atque sententiae aut inepto inanique impetu sint aut levi et quasi dicaci argutia, eruditio autem vernacula et plebeia nihilque ex veterum scriptis habens neque gratiae neque dignitatis. Alii vero elegantiae in verbis parum esse non infitias eunt, sed et rerum quas dicat scientiam doctrinamque ei non deesse dicunt et in vitiis morum obiurgandis severitatem gravitatemque non invenustam. So too Caligula (Suet. 53) had called Seneca's productions arena sine calce, commissiones mersae.

damnare ... invisum habere. There is nothing in this of a moral judgment, though some of Quintilian's contemporaries, notably Tacitus, disliked Seneca, probably because they could not acquit him from blame in regard to his pupil Nero's excesses, and other matters. The only parallel to *et invisum quoque* in classical Latin is said by Becher to be Cic. pro Domo § 47 quoniam iam dialecticus es et haec quoque liguris. It does not occur in Caesar, seldom in Livy, but frequently in Quintilian. Cp. on § 20.

corruptum ... genus. He is not speaking of the false taste of Seneca's style exclusively, but of the general deterioration that prevailed: cp. § 43 recens haec lascivia.

dum contendo: 'through the efforts I made': the *tum* which follows shows that it refers to past time.

solus hic fere in manibus. Tac. Ann. xiii. 3 fuit illi viro ingenium amoenum et temporis eius auribus adcommodatum. In his endeavours to introduce a purer taste Quintilian naturally made so popular an author as Seneca the peg on which to hang his discourse.

§ 126. excutere: sc. e manibus adulescentium.

incessere. At the close of the passage quoted above, Gellius goes on to quote, with much indignation, Seneca's disparaging criticism of Ennius, Cicero, and Vergil, from Book xxii of the Letters to Lucilius (no longer extant). In Ep. 114 we find

generis placere se in dicendo posse *iis* quibus illi placerent diffideret. Amabant autem eum magis quam imitabantur, tantumque ab illo defluebant quantum ille ab antiquis descenderat. Foret enim optandum pares ac saltem proximos illi viro fieri. 127 Sed placebat propter sola vitia et ad ea se quisque dirigebat effingenda, quae poterat; deinde cum se iactaret eodem modo dicere, Senecam infamabat. Cuius et multae alioqui et 128 magnae virtutes fuerunt, ingenium facile et copiosum, plurimum studii, multa rerum cognitio, in qua tamen aliquando ab his quibus inquirenda quaedam mandabat deceptus est. Tractavit etiam omnem fere studiorum materiam; nam et 129 orationes eius et poemata et epistulae et dialogi feruntur. In philosophia parum diligens, egregius tamen vitiorum insectator

him censuring Sallust and those who imitated him. Sueton. Ner. 52 a cognitione veterum oratorum Seneca praeceptor, quo diutius in admiratione sui detineret (Neronem avertit). For *iis*, see Crit. Notes.

defluebant = degenerabant, i. 8, 9 quando nos in omnia deliciarum vitia dicendi quoque ratione defluximus.

§ 127. **Foret . . . optandum**, of a wish that is considered impossible,—which shows how high was Quintilian's opinion of Seneca: cp. *ac saltem proximos*. So velles § 130. For the infin. see Introd. p. lvi.

ad ea . . . effingenda: cp. Cic. Orat. § 9 ad illius similitudinem artem et manum dirigebat. For *effingenda* cp. § 108.

quae poterat, sc. effingere: cp. Caesar, B.C. 37 quam celerrime potuit (comparare).

infamabat, 'brought reproach on.'

§ 128. **alioqui**: see Introd. p. li.

quibus . . . mandabat. Especially for physical science he must have been greatly indebted to external aid. His VII Books 'Naturalium Quaestionum,' with the addition of moral meditations, were used as a text-book in the Middle Ages.

§ 129. **orationes**. None survive. Quintilian refers (viii. 5, 18) to the speech he made for Nero on the occasion of his mother's funeral: Tac. Ann. xiii. 3, cp. 11. It is probable also that Seneca wrote the speeches mentioned by Suet. Ner. 7, the 'gratiarum actio' in the Senate, 'pro Bononiensibus latine, pro Rhodiis atque Iliensibus graece.' He also pleaded with success in the law-courts (Dion Cass. 59, 19, 7.).

poemata. That Seneca wrote poetry is evident from Tacitus Ann. xiv. 52, where his accusers, in order to prejudice him in the eyes of Nero (who was jealous of his reputation as a poet and an orator),—obiiciebant etiam eloquentiae laudem uni sibi adsciscere et carmina crebrius factitare postquam Neroni amor eorum venisset: cp. Suet. Ner. 52. He is said also to have written epigrams, and other forms of verse.—His tragedies are not referred to here, though Quintilian quotes from the Medea ix. 2, 8: see for them Teuffel 285; Bernhardy, note 322.

epistulae. The Epistulae Morales ad Lucilium, as we have them now (see 3rd vol. of Teubner edition), are 124 in number, arranged in twenty books. There were more however originally, and Priscian speaks of Book x of the letters to Novatus (in decimo epistularum ad Novatum), while Martial (vii. 45, 3) refers to letters to Caesonius Maximus, of which we know nothing more.

dialogi, i.e. the works called by this name in the Milan MS., not his tragedies, though these were written to be read rather than to be acted. There are twelve of them (v. Teuffel 284 § 4), and each is dedicated to some particular individual. There is besides the De Clementia ad Neronem, and a Dialogus de Superstitione (no longer extant except in the fragment given in Augustine's C.D. vi. 10) directed against the anthropomorphism of popular superstition.

feruntur: § 23.

parum diligens: 'not very critical.' He was a student of life rather than a student of thought.

vitiorum insectator: cp. Lactantius,

fuit. Multae in eo claraeque sententiae, multa etiam morum gratia legenda, sed in eloquendo corrupta pleraque atque eo
130 perniciosissima, quod abundant dulcibus vitiis. Velles eum suo ingenio dixisse, alieno iudicio; nam si *ob*liqua contempsisset, si parum *recta* non concupisset, si non omnia sua amasset, si rerum pondera minutissimis sententiis non fregisset, consensu potius
131 eruditorum quam puerorum amore comprobaretur. Verum sic quoque iam robustis et severiore genere satis firmatis legendus vel ideo quod exercere potest utrimque iudicium. Multa enim, ut dixi, probanda in eo, multa etiam admiranda sunt; eligere modo curae sit, quod utinam ipse fecisset. Digna enim fuit illa natura, quae meliora vellet: quod voluit effecit.

De Imitatione.

1 II. Ex his ceterisque lectione dignis auctoribus et verborum sumenda copia est et varietas figurarum et componendi ratio, tum ad exemplum virtutum omnium mens derigenda. Neque

Inst. Div. v. 9 morum vitiorumque publicorum et descriptor verissimus et accusator acerrimus.

eo for ideo: cp. Hor. Sat. i. 6, 89 eoque non . . . Quod non ingennos habeat . . . parentes.

§ 130. iudicio, 'taste,' as § 127 above: cp. M. Seneca (of Capito) 'habebat in sua potestate ingenium, in aliena modum.'

obliqua. For this apt conjecture (in place of the traditional *aliqua*), see Crit. Notes.

si parum recta. On the assumption that a word has fallen out of the MSS. after *parum*, *recta* is preferable to Halm and Meister's *sana*. For *rectum* as abstr. cp. ii. 13, 11: xii. 1, 12. See Crit. Notes.

omnia sua amasset, § 88 of Ovid, nimium amator ingenii sui. Cp. below 3 § 12 utros peccare validius putem, quibus omnia sua placent . . .

rerum pondera . . . fregisset: contrast § 123 sufficit ponderi rerum. Seneca 'weakened the force of his matter by striving after epigrammatic brevity.'

amore, of an ill-considered attachment (§ 94: 2 § 19), whereas *studio* would have indicated mature taste, vi. 2, 12 amor *videt*, caritas *facit*.

§ 131. sic quoque = *sed etiam*.

robustis, opp. to *pueris*: cp. 5 § 1 below. Cp. Tac. Dial. 35 'controversiae robustioribus adsignantur,' while 'suasoriae pueris delegantur.'

firmatis. So occupatos 3 § 27: exercitatos 5 § 17. Introd. pp. xlviii–ix.

vel ideo quod: § 86: 5 § 16.

utrimque, i.e. laudantium et vituperantium, 'for and against him.' So 5, 20: 6, 7: and cp. 1, 22. Introd. p. lii.

Multa enim . . . digna enim, another instance of the want of care that has been already noted, 2 § 23.

natura: cp. § 86.

§ 1. verborum . . . copia: cp. 1 § 5 and § 8.

varietas figurarum: see note on plurima vero mutatione figuramus 1 § 12.

componendi ratio, the 'theory of rhythmical arrangement': see on *compositione* 1 § 79: and cp. §§ 44, 52, and 66.

tum . . . virtutum omnium: i.e. in reading the best authors we are not only to acquire facility and dexterity in regard to the points enumerated, but to imitate also all the good qualities exemplified in their works.

ad exemplum, 'after the model of,' as ii. 3, 12 ad Phoenicis Homerici exem-

enim dubitari potest, quin artis pars magna contineatur imitatione. Nam ut invenire primum fuit estque praecipuum, sic ea quae bene inventa sunt utile sequi. Atque omnis vitae ratio sic constat, ut quae probamus in aliis facere ipsi velimus. Sic litterarum ductus, ut scribendi fiat usus, pueri sequuntur; sic musici vocem docentium, pictores opera priorum, rustici probatam experimento culturam in exemplum intuentur; omnis denique disciplinae initia ad propositum sibi praescriptum formari videmus.

plum dicere ac facere: not like *in exemplum* § 2 below, 'as a model.' The same use of *ad* occurs below ad propositum sibi praescriptum: and 7 § 3 ad incursus tempestatum . . . ratio mutanda est.

mens derigenda: so vi. 5, 2 ideoque nos quid in quaque re sequendum cavendumque sit docemus ac deinceps docebimus, ut ad ea iudicium derigatur. For the form *derigo* see Munro on Lucr. vi. 823: 'this was probably the only genuine ancient form.' So Cic. pro Mur. § 3 vitam ad certam rationis normam derigenti: Orator § 9 ad illius similitudinem artem et manum derigebat (where, however, Sandys reads dirigebat): Tac. Dial. § 5 ad utilitatem vitae omnia consilia . . . derigenda sunt: Ann. iv. 40 ad famam praecipua rerum derigere. Cp. note on 3 § 28.

dubitari: see on 1 § 73, § 81.

imitatione: a reference to Aristotle's general theory of art, made to introduce the subject of imitation (*μίμησις, ζῆλος*) in the sphere of oratory. This is defined by Cornif. ad Herenn. i. 2, 3 imitatio est qua impellimur cum diligenti ratione ut aliquorum similes in dicendo velimus esse: cp. de Orat. ii. § 90 sq.

§ 2. ratio sic constat: 'it is a universal rule of life that,' &c. More usual would have been 'ita ratio comparata est vitae ut,' &c. (Cic. de Amicit. § 101). The phrase *ratio constat* (cp. rationem reddere) was originally a figure taken from commerce (ratio—reor, 'calculate,' 'count'), as Tac. Ann. i. 6 eam condicionem esse imperandi ut non aliter ratio constet quam si uni reddatur: i.e. if you are an absolute ruler the only way to 'get your accounts square' is to audit them yourself. So Nettleship (Lat. Lex.) would explain here 'there is this balance in ordinary life': i.e. the account of life only comes out right on the supposition that, &c.—civilised life would come to an end unless, &c. More probably Quintilian is employing here a loose combination of two modes of expression, ratio constat ut, &c., and such a phrase as that quoted from Cic. de Amicit. § 101: cp. Acad. ii. § 132 omnis ratio vitae definitione summi boni continetur. In Pliny's letters the same expression is constantly used (like *ratio est* in Cicero) for 'it is right or reasonable': iii. 18, 10 confido in hoc genere materiae laetioris stili constare rationem: i. 5, 16 mihi et temptandi aliquid et quiescendi . . . ratio constabit: ii. 4, 4 in te vero ratio constabit: cp. vii. 6, 4.—For the thought cp. Arist. Poet. 1, 4 *τό τε γὰρ μιμεῖσθαι σύμφυτον τοῖς ἀνθρώποις ἐκ παίδων ἐστί κ.τ.λ.*

ductus, 'tracings,' — writing-copies made on wax-tablets: cp. i. 1. 25 sq., esp. § 27 cum vero iam ductus sequi coeperit, non inutile erit eas tabellas quam optime insculpi, ut per illos velut sulcos ducatur stilus.

usus: cp. Cic. Acad. ii. § 2 Ingenii magnitudo non desideravit indocilem usus disciplinam: de Orat. i. § 15 ut ad eam doctrinam quam suo quisque studio adsecutus esset adiungeretur usus frequens: pro Balbo § 45.

experimento: cp. vi. 2, 25 experimento meo ac natura ipsa duce. The phrase *experimento probare* occurs in the Vulgate, Esth. iii. 5.

in exemplum: cp. § 11 in exemplum adsumimus.

initia, abstract for concrete: cp. 3 § 8 hanc moram et sollicitudinem initiis (i.e. incipientibus) impero. So in ii. 4, 13 'studia' is put for 'studiosi.'

ad . . . praescriptum: subst. as frequently in Cicero, e.g. Orat. § 36. So Quint. ii. 13, 2: iv. 2, 84: ix. 4, 117. Cp. Seneca Ep. 94 § 51 pueri ad praescriptum discunt. On the other hand *propositum* is even more frequently used as a noun by Quintilian: e.g. § 11 omnis imitatio . . . ad alienum propositum accommodatur: ii. 10, 15 omne propositum operis

3 Et hercule necesse est aut similes aut dissimiles bonis simus. Similem raro natura praestat, frequenter imitatio. Sed hoc ipsum quod tanto faciliorem nobis rationem rerum omnium facit quam fuit iis qui nihil quod sequerentur habuerunt, nisi caute et cum iudicio adprehenditur, nocet.

4 Ante omnia igitur imitatio per se ipsa non sufficit, vel quia pigri est ingenii contentum esse iis quae sint ab aliis inventa. Quid enim futurum erat temporibus illis quae sine exemplo fuerunt, si homines nihil, nisi quod iam cognovissent, faciendum sibi aut cogitandum putassent? Nempe nihil fuisset inventum.

5 Cur igitur nefas est reperiri aliquid a nobis, quod ante non fuerit? An illi rudes sola mentis natura ducti sunt in hoc, ut tam multa generarent: nos ad quaerendum non eo ipso con-

6 citemur, quod certe scimus invenisse eos qui quaesierunt? Et

a nobis destinati: v. 11, 31 ad praesens propositum.

§ 3. hoc ipsum quod must go together, 'the fact that': cp. ix. 2, 69 aperta figura perdit hoc ipsum quod figura est. The commentators wrongly take *quod* as the conjunction and explain *hoc ipsum* as imitatio (or perhaps the advantage of having examples to follow).

tanto without a correlative: cp. tanto plena § 28: Cic. pro Rosc. Amer. i. 1, 2 at tanto officiosior quam ceteri? In all three instances the quam depends on the comparative.

rationem rerum omnium: the general course, method, or procedure of everything, 'every process': cp. 3 § 31 ratio delendi. *Ratio* is often used with the genitive of a subst. as a periphrasis for the subst. itself, Zumpt. § 678: the various instances are well classified by Nettleship, Lat. Lex. p. 566, 9 and 11.

adprehenditur, frequent in Quintilian of taking hold of a fact, idea, or argument: cp. v. 14, 23 quae (leges oratorias) Graeci adprehensa magis in catenas ligant: vi. 4, 18 quod adprehendens maius aliquid cogatur dimittere: vii. 1, 56 in hoc de quo loquimur patre quid adprehendi potest?

§ 4. Ante omnia: cp. the formula *ac primum quidem*, introducing the first argument, viz. that imitation is not sufficient in itself: others follow in § 7: § 10: and § 12 adde quod ea quae in oratore maxima sunt imitabilia non sunt, &c.

vel quia: 'just because,' i.e. because (if for no other reason) it is the mark of, &c. The use of *vel* implies that there are other reasons which could be adduced, if the reader cared to have them (vel—si velis). Cp. 1 § 75 vel hoc est ipso probabilis: § 80: § 86: 5 § 8: Roby § 2222.

Quid futurum erat: § 7 below. Contrast the use of the plpf. subj. in the *definite* apodosis supplied in 'nihil fuisset inventum.' For the indic. cp. longum est 1 § 118: oportebat 2 § 28: ius erat 5 § 7: satis erat 6 § 12.

Nempe, 'why!' For a similar use of *nempe*, apart from all irony, in answer to a question, cp. Livy vi. 41 penes quos igitur sunt auspicia more maiorum? nempe penes patres. In such cases the assent of the imaginary interlocutor is taken for granted.—Frotscher compares Libanius, Declam. xviii. p. 487 εἰ δ' ἀεί τινος ἦδει παραδείγματος οὐκ ἂν ἀρχὴν οὐδὲ ἂν ἐλάμβανεν.

§ 5. illi rudes is explained by § 4 temporibus illis quae sine exemplo fuerunt. *An* is the mark of a double question, being used to introduce the second alternative as opposed to the first, even when the first is understood rather than expressed. Here it almost = num, and implies the needlessness of the preceding remark (Roby 2255), and introduces an *à fortiori* argument; cp. Cicero, Tusc. v. § 90 Cur pecuniam . . . curet omnino? An Scythes Anacharsis potuit pro nihilo pecuniam ducere, nostrates philosophi facere non potuerunt? Cic. Cat. i. 1, 3. So 3 § 29 below an vero . . . hoc cogitatio praestat: 5 § 7.

certe scimus. *Certe* is less absolute

cum illi, qui nullum cuiusquam rei habuerunt magistrum, plurima in posteros tradiderunt, nobis usus aliarum rerum ad eruendas alias non proderit, sed nihil habebimus nisi beneficii alieni? quem ad modum quidam pictores in id solum student, ut describere tabulas mensuris ac lineis sciant. Turpe etiam 7 illud est, contentum esse id consequi quod imiteris. Nam rursus quid erat futurum, si nemo plus effecisset eo quem sequebatur? Nihil in poetis supra Livium Andronicum, nihil in historiis supra

than *certo*. Acc. to Klotz ad Cic. de Sen. i. 2 certe scio = certum est me scire ('I am sure that I know'): certo scio = certum est quod scio ('I have certain or sure knowledge,' 'my knowledge is accurate'). Cp. Ter. Andr. 503 with 929.

§ 6. **cuiusquam rei.** *Quisquam* (generally subst.) is, when employed adjectivally, more usually found along with names of persons or words implying personality: cp. iv. 1, 10 ne contumeliosi in quenquam hominem ordinemve videamur: 7 § 3 below quisquam ... orator: iii. 1, 22 cuiusquam sectae.

in posteros: so i. 1, 6: ad posteros xii. 11, 28.—For **tradiderunt**, see Crit. Notes.

eruendas: ix. 2, 64 latens aliquid eruitur: xii. 8, 13 multa ... patronus eruet: iv. 2, 60 hoc quoque tamquam occultum et a se prudenter erutum tradunt. Quintilian follows Cicero in the figurative use of this word; e. g. de Orat. ii. 146 scrutari locos ex quibus argumenta eruamus: ibid. 360 hac exercitatione non eruenda memoria est, si est nulla naturalis, sed certe, si latet, evocanda est.

beneficii. This gen. occurs in the phrase 'sui beneficii facere,' not uncommon in the Latin of the Silver Age, 'to make dependent on one's own bounty or favour.' Suet. Claud. 23 commeatus a senatu peti solitos benefici sui fecit: Iust. xiii. 4, 9 ut munus imperii beneficii sui faceret: Sen. Ben. iii. 18, 4. The phrase is equivalent to nihil habebimus *nisi quod sit* or *quod non sit* ben. al. = nisi quod debeamus aliis ('due to the favour of others'). Becher cites the analogous expression 'tui muneris habeo' in Tac. Ann. xiv. 55: cp. ib. xv. 52, 4 ne ... sui muneris rem publicam faceret, and tui muneris est Hor. Car. iv. 3, 21. So 'ducere aliquid offici sui.' The genitive must not therefore be explained as a gen. of quality, dependent on *nihil* (as Meister).

in id solum student. The construction (which occurs again xii. 6, 6 in quam rem studendum sit) seems to be modelled on that of *niti*. Here, however, *ei soli* could not have stood.—The process of 'copying by measures and lines' is not unknown even now. The picture to be reproduced, and the surface on which the copy was to be made, were divided into equal numbers of squares (mensurae) by lines drawn across at right angles.

§ 7. **turpe etiam.** For the argument see Crit. Notes.

contentum ... consequi. The constr. c. infin. is very common in Quintilian: over a dozen instances are given in Bonn. Lex. (q. v.). It passed from the usage of poetry (e. g. Ovid, Metam. i. 461) into the prose of the Silver Age. Cicero would have used *satis habere*. Cp. solus legi dignus 1 § 96.

rursus resumes quid futurum erat § 4.

in poetis ... in historiis: see on 1 § 28: 1 § 75.

Livius Andronicus. Cicero (Brutus § 71) compares his translation of the Odyssey to the first rude attempts at sculpture, which passed under the name of Daedalus: nam et Odyssia Latina est sic tamquam opus aliquod Daedali et Livianae fabulae non satis dignae quae iterum legantur. Cp. Liv. xxvii. § 37 forsitan laudabile rudibus ingeniis, nunc abhorrens et inconditum.—Livius was a native of Tarentum, who came to Rome as a slave after the capture of his native city (272 B.C.) and set up as a schoolmaster: his Odyssey survived for scholastic purposes down to the days of Orbilius and Horace (Ep. ii. 1, 69). His production in B.C. 240—the year after the end of the First Punic War—of a tragedy and comedy in Latin (in which he discarded the old Saturnian metre), may be said to mark the beginning of Roman literature. For thirty years he continued to produce plays at the Roman games, adapting the indigenous Italian drama,

pontificum annales haberemus; ratibus adhuc navigaremus; non esset pictura, nisi quae lineas modo extremas umbrae, quam
8 corpora in sole fecissent, circumscriberet. Ac si omnia percenseas, nulla *mansit* ars qualis inventa est, nec intra initium stetit: nisi forte nostra potissimum tempora damnamus huius infelicitatis, ut nunc demum nihil crescat: nihil autem crescit
9 sola imitatione. Quod si prioribus adicere fas non est, quo modo sperare possumus illum oratorem perfectum? cum in his, quos maximos adhuc novimus, nemo sit inventus in quo nihil aut desideretur aut reprehendatur. Sed etiam qui summa non
10 adpetent, contendere potius quam sequi debent. Nam qui hoc agit ut prior sit, forsitan etiamsi non transierit aequabit. Eum vero nemo potest aequare cuius vestigiis sibi utique insistendum putat; necesse est enim semper sit posterior qui

such as it was, to the laws which regulated dramatic composition among the Greeks; and when he died at a ripe old age, a compliment was paid to his memory by the assignment of the Temple of Minerva on the Aventine to the 'guild of poets' (collegium poetarum) as a place for their meetings.

pontificum annales: also called Annales Maximi, probably because they were kept by the Pontifex Maximus. In them was preserved the list of consuls and other magistrates, and they recorded in the baldest fashion the most noteworthy events of each magistracy. Cp. Cic. de Orat. ii. § 52 erat enim historia nihil aliud nisi annalium confectio, &c. P. Mucius Scaevola, the consul of 133 B.C., edited them in thirty books. Teuffel § 66: Mommsen, i. 477 sq.

lineas extremas, i.e. the tracing of outlines: this was said to have been the origin of painting. Pliny N. H. xxxv. 5 Graeci (picturam affirmant) . . . repertam . . . umbra hominis lineis circumducta. Cp. the distinction between free imitation and servile copying in the following from Aulus Gellius (xvii. 20, 8): ea quae in Platonis oratione demiramur, non aemulari quidem, sed lineas umbrasque facere ausi sumus.

§ 8. **nisi forte**: cp. I § 70: 3 § 31: 5 § 6.

infelicitatis: cp. on I § 7 infelicis operae. So viii. procem. § 27 abominanda . . . haec infelicitas . . . quae et cursum dicendi refrenat et calorem cogitationis extinguit mora et diffidentia. xi. 2, 49 haec rara infelicitas erit. Pliny N. H. praef. 23 has 'infelix' ingenium for 'sterile.' The opposite would be beatissima ubertas I § 109. For the constr. c. genit. cp. ii. 5, 24 neque enim nos tarditatis natura damnavit: ix. 2, 81 tyrannidis affectatae damnatus: vii. 8, 3 incesti damnata.

demum: v. on I § 44.

§ 9. **oratorem perfectum**: § 28 below, with which cp. the preface to Book i, § 9 Oratorem autem instituimus illum perfectum qui esse nisi vir bonus non potest. So Cicero, Orat. § 7: de Orat. i. § 117.

nemo sit inventus: cp. Pr. i. § 18 qualis fortasse nemo adhuc fuerit. So too i. 10, 4 where referring to Cicero's Orator he says: quibus ego primum hoc respondeo, quod M. Cicero scripto ad Brutum libro frequentius testatur: non eum a nobis institui oratorem qui sit aut fuerit, sed imaginem quandam concepisse nos animo perfecti illius et nulla parte cessantis. Orat. § 7 non saepe atque haud scio an nunquam.

summa: Pr. i. §§ 19–20 nobis ad summa tendendum est . . . altius tamen ibunt qui ad summa nitentur. xii. 11 § 26 contendere = certare ut priores sunt, 'compete,' 'rival.'

§ 10. **forsitan**: c. ind. as in Quint. Curt. iv. xiv. 20.

utique. See on I § 20. Tr. 'in whose footsteps he thinks he must by all means follow.'

sequitur. Adde quod plerumque facilius est plus facere quam idem; tantam enim difficultatem habet similitudo ut ne ipsa quidem natura in hoc ita evaluerit ut non res quae simillimae quaeque pares maxime videantur utique discrimine aliquo discernantur. Adde quod quidquid alteri simile est, necesse est 11 minus sit eo quod imitatur, ut umbra corpore et imago facie et actus histrionum veris adfectibus. Quod in orationibus quoque evenit. Namque iis quae in exemplum adsumimus subest natura et vera vis; contra omnis imitatio facta est et ad alienum propositum accommodatur. Quo fit ut minus sanguinis ac 12 virium declamationes habeant quam orationes, quod in illis vera, in his adsimilata materia est. Adde quod ea quae in oratore maxima sunt imitabilia non sunt, ingenium, inventio, vis, facilitas et quidquid arte non traditur. Ideoque plerique, cum verba 13 quaedam ex orationibus excerpserunt aut aliquos compositionis certos pedes, mire a se quae legerunt effingi arbitrantur, cum et verba intercidant invalescantque temporibus, (ut quorum certis-

adde quod, used thrice within three paragraphs §§ 10, 11, 12: another proof of a certain want of finish in Quintilian's style. Cp. on 2 § 23: and discrimine... discernantur, below.—See Introd. p. liii.

in hoc, i. e. in the endeavour to reproduce.

utique ... aliquo: iv. 5, 8 in omni partitione est utique aliquid potentissimum: iv. 1, 77 aliquam utique sententiam: xii. 10, 67 utique aliquo momento.

§ 11. **veris adfectibus**. Cp. vi. 2, 35 Vidi ego saepe histriones atque comoedos, cum ex aliquo graviore actu personam deposuissent, flentes adhuc egredi. quod si in alienis scriptis sola pronuntiatio ita falsis accendit adfectibus, quid nos faciemus qui illa cogitare debemus ut moveri periclitantium vice possimus? Cp. Hor. A. P. 431–433.

alienum propositum, i. e. the purpose of the imitator, not that of the original writer or speaker.

§ 12. **sanguinis**: 1 § 60 (of Archilochus) plurimum sanguinis atque nervorum: § 115 eum (Calvum)... verum sanguinem perdidisse: viii. 3, 6 (hic ornatus) sanguine et viribus niteat.

illis ... his. This is only an apparent inversion of the usual arrangement: *declamationes* is the nearer subject in thought, as being the subject of the sentence, in which it comes before *orationes*. The use of *hic* may also serve to indicate the prevalence of declamation in Quintilian's day: 5 § 14.—See Zumpt § 700.

§ 13. **compositionis**: see § 1 componendi ratio. Tr. 'particular cadences in the arrangement' 1 § 52. Cp. especially ix. 4, 116 quem in poemate locum habet versificatio, eum in oratione compositio.

cum et, &c., 'though, as for the words, they drop out or come into use in course of time... while the arrangement,' &c. *Verba* is opp. to *compositio* below: cp. *verba* and *comp. pedes* above. See Crit. Notes.

verba intercidant ... consuetudine. Hor. A. P. 70, Multa renascentur quae iam cecidere, cadentque Quae nunc sunt in honore vocabula, si volet usus, Quem penes arbitrium est et ius et norma loquendi. Ibid. 60–62 Ut silvae foliis pronos mutantur in annos, Prima cadunt, ita verborum vetus interit aetas, Et iuvenum ritu florent modo nata vigentque. viii. 6, 32 cum multa (ὀνόματα) cotidie ab antiquis ficta moriantur.

ut quorum = quippe. Cp. 1 § 55 ut in qua ... sit: 1 §§ 57, 74. I have put this clause in brackets to show that it stands by itself: *consuetudine* explains *temporibus*, while *non sua natura ... sed prout ... collocata* introduce a new idea. See following note.

sima sit regula in consuetudine,) eaque non sua natura sint bona aut mala—nam per se soni tantum sunt—sed prout opportune proprieque aut secus collocata sunt, et compositio cum rebus accommodata sit, tum ipsa varietate gratissima.

14 Quapropter exactissimo iudicio circa hanc partem studiorum examinanda sunt omnia. Primum, quos imitemur: nam sunt plurimi qui similitudinem pessimi cuiusque et corruptissimi concupierint: tum in ipsis quos elegerimus, quid sit *ad* quod nos
15 efficiendum comparemus. Nam in magnis quoque auctoribus incidunt aliqua vitiosa et a doctis, inter ipsos etiam mutuo repre-

eaque is a continuation of the clause *cum et verba*. The use and disuse of words is a matter of fashion: *and moreover* their value depends on their proper employment.—The commentators, except Krüger (3rd ed.), explain this as part of the clause *ut quorum*, &c., the demonstr. taking the place of the relative, as not infrequently with double relative clauses in Cicero: Orat. § 9 quam intuens in eaque defixus: de Fin. i. 12, 42 quod ipsum nullam ad aliam rem, ad id autem res referuntur omnes (where see Madvig): ad Att. x. 16, 3: Brutus § 258. Cp. Lucr. i. 718–21, and Munro's note. But the context is against this. See Crit. Notes.

proprie: v. on 1 § 9.

collocata here not much more than *adhibita*. In themselves words are nothing: their effect depends entirely on their appropriate use.

et compositio: i. e. and though, as to the arrangement (*et compositio* corresponds to *et verba* above), it may owe its effect in the original to the manner in which it has been adapted to the sense (*rebus accommodata*), while moreover (cum ... tum) its charm lies in its very variety. The art by which the *compositio* is saved from monotony in the original is lost by the servile copyists of particular extracts: they take no account of the fact that the style ought to reflect the sense, and they forget that the motive for a particular *compositio* in their original was the desire to produce an agreeable effect by diversity of form.—See Crit. Notes.

§ 14. exactissimo: so 7 § 30 commentarii ita exacti = perfecti. In the sense of 'perfectly finished' it is found Hor. Ep. ii. 1, 72: Ovid, Met. i. 405.

citra: v. on 1 § 52.

corruptissimi: cp. § 16 declinant in peius, &c. The word is used of a vicious style, 1 § 125.

efficiendum = effingendum, as § 13 above.

§ 15. in ... auctoribus. *In* is used for *apud* in speaking of an author's whole works or general characteristics, not of a particular passage or a particular composition. So Hor. Sat. i. 10, 52: Tu nihil in magno doctus reprendis Homero? 1 § 76 tanta vis in eo (Demosthene). For *apud* cp. 1 § 39 brevitas illa ... quae est apud Livium in epistula ad filium scripta. —The same warning is given 1 § 24 Neque id statim legenti persuasum sit, omnia quae optimi auctores dixerint utique esse perfecta.

a doctis, 'by competent critics': cp. 1 § 97 qui esse docti adfectant: viii. 3, 2 in ceteris iudicium doctorum, in hoc vero etiam popularem laudem petit: xii. 10, 72 tum laudem quoque, nec doctorum modo sed etiam vulgi consequatur: ib. 1 § 20: 9 § 4: 10 § 50.

inter ipsos is to be referred to *in magnis auctoribus*, not to *a doctis*: hence the comma.—*Inter ipsos* would have been *inter se* if the word to which the pronoun refers had been nom. or acc. Cp. 1, 14 non semper enim haec inter se idem faciunt: Cic. de Off. i. § 50 conciliat inter se homines. But societas hominum inter ipsos, Cic. de Off. i. § 20: quam sancta est societas civium inter ipsos, Leg. ii. 7: latissime patens hominibus inter ipsos ... societas haec est, de Off. i. § 51. Cp. § 23 below. On the other hand we have multa sunt civibus inter se communia, de Off. i. § 53: communia esse amicorum inter se omnia, Ter. Ad. v. 3, 18.

mutuo, only here in Quintilian: he frequently uses *invicem*. Liv. viii. 24, 6 cum interclusissent trifariam a mutuo inter se auxilio.

hensa; atque utinam tam bona imitantes dicerent melius quam mala peius dicunt. Nec vero saltem iis quibus ad evitanda vitia iudicii satis fuit sufficiat imaginem virtutis effingere et solam, ut sic dixerim, cutem vel potius illas Epicuri figuras, quas e summis corporibus dicit effluere. Hoc autem his accidit qui non intro- 16
spectis penitus virtutibus ad primum se velut adspectum orationis aptarunt; et cum iis felicissime cessit imitatio, verbis atque numeris sunt non multum differentes, vim dicendi atque inventionis non adsequuntur, sed plerumque declinant in peius et proxima virtutibus vitia comprehendunt fiuntque pro grandibus tumidi, pressis exiles, fortibus temerarii, laetis corrupti, com-

mutuo reprehensa. Cp. the reference to the letters of Calvus and Brutus to Cicero, Tac. Dial. 18 ex quibus facile est deprehendere Calvum quidem Ciceroni visum exsanguem et attritum, Brutum autem otiosum atque diiunctum; rursusque Ciceronem a Calvo quidem male audisse tanquam solutum et enervem, a Bruto autem, ut ipsius verbis utar, tanquam fractum atque elumbem.—For the position of tam, cp. on 7 § 27.

mala (sc. imitantes) **peius**, as in the case of Seneca's imitators: placebat propter sola vitia et ad ea se quisque dirigebat effingenda quae poterat: 1 § 127.

nec ... saltem. *Saltem* with a negative is used by Quintilian in the sense of *ne ... quidem*, standing sometimes before, sometimes after the word to which it applies: here with *sufficiat*. Cp. i. 1, 24 Neque enim mihi illud saltem placet quod fieri in plurimis video: 7 § 20 below ut non breve saltem tempus sumamus, &c.: v. 1, 4 neque enim de omnibus causis dicere quisquam potest saltem praeteritis, ut taceam de futuris: xii. 11, 11 ut ipsum iter neque impervium neque saltem durum putent.

ut sic dixerim, for the more classical 'ut ita dicam': cp. 1 §§ 6, 77. So Tac. Ann. xiv. 53, 14: Dial. 34, 8: 40, 19: ut ita dixerim Agr. 3, 13. See Crit. Notes.

Epicuri figuras. The reference is to the theory of *εἴδωλα* first adopted to explain sensation by Democritus, and afterwards developed by Epicurus. Cp. Plut. de Pl. Phil. iv. 8 *Λεύκιππος καὶ Δημόκριτος τὴν αἴσθησιν καὶ τὴν νόησιν γίγνεσθαι εἰδώλων ἔξωθεν προσιόντων.* See Ritter and Preller § 155 sq. Cp. Lucret. iv. 42 sq. Dico igitur rerum effigias tenuesque figuras Mittier ab rebus summo de corpore rerum, Quoi quasi membranae, vel cortex nominitandast, Quod speciem ac formam similem gerit eius imago Cuiuscumque cluet de corpore fusa vagari: cp. 157–8 Perpetuo fluere ut noscas e corpore summo Texturas rerum tenues tenuesque figuras.

§ 16. **numeris**, 'rhythm': cp. compositio § 13, and 1 § 79. Numeros *ῥυθμούς* accipi volo ix. 4, 45.

sunt ... differentes: a Greek construction.

vim dicendi 1 § 1: viii. pr. 30. Neither in force of expression nor in power of thought do they come up to their models.

in peius. Cp. i. 1, 5 bona facile mutantur in peius, i. 3, 1: ii. 16, 2: Verg. Georg. i. 200 in pelus ruere. See Introd. p. xlvii.

proxima virtutibus vitia. Cp. Hor. A. P. 25–28 Decipimur specie recti: brevis esse laboro, Obscurus fio; sectantem levia nervi Deficiunt animique; professus grandia turget; Serpit humi tutus nimium timidusque procellae. Below (32–37) Quintilian draws the moral that knowledge is necessary in order to avoid a fault, otherwise the opposite fault may be committed. With 'specie recti' in Horace cp. Quint. viii. 3, 56 *Κακόζηλον*, id est mala adfectatio, per omne dicendi genus peccat: nam et tumida et pusilla et praedulcia et abundantia et arcessita et exultantia sub idem nomen cadunt. Denique cacozelon vocatur quidquid est ultra virtutem, quotiens ingenium iudicio caret et specie boni fallitur, omnium in eloquentia vitiorum pessimum.

comprehendunt: a rare use. See on § 3 adprehenditur. Cp. Cic. pro Balb. § 3 omnes animo virtutes penitus comprehendere.

pro grandibus tumidi: so grandia non tumida xii. 10, 80: professus grandia turget Hor. l. c.

pressis, 'concise,' 'chaste,' 1 § 44: § 46.

exiles, 'bald.' Cp. Cic. Brut. § 202 Sed cavenda est presso illi oratori inopia

positis exultantes, simplicibus neglegentes. Ideoque qui horride atque incomposite quidlibet illud frigidum et inane extulerunt, antiquis se pares credunt; qui carent cultu atque sententiis, Attici sunt scilicet; qui praecisis conclusionibus obscuri, Sal-

et iciunitas, amplo autem inflatum et corruptum orationis genus.

fortibus temerarii: strength of style ought not to become rashness. Cp. iii. 7, 25 pro temerario fortem . . . vocemus: ii. 12, 4 est praeterea quaedam virtutum vitiorumque vicinia qua maledicus pro libero, temerarius pro forti, effusus pro copioso accipitur: ii. 12, 11 vim appellant quae est potius violentia.

laetis corrupti: xii. 10, 80 laeta non luxuriosa. Wealth of style ought not to degenerate into extravagance. For *laetus* cp. i § 46.

compositis exultantes: lit. 'bounding instead of measured': cp. exultantia coercere 4 § 1, where see note. For *compositis* v. i § 44: for *exultantes* cp. ix. 4, 28 quaedam transgressiones . . . sunt etiam compositione vitiosae quae in hoc ipsum petuntur ut exultent atque lasciviant quales illae Maecenatis: Sole et aurora rubent plurima, *&c.*, ibid. § 142, where *saltare* is used of this style, in which the excessive care bestowed on the arrangement (*compositio*) degenerates into affectation. See Crit. Notes.

simplicibus neglegentes: Cicero, de Inv. i. 21, 30 opposes dilucide et ornate . . . to obscure et neglegenter. *Neglegentes* implies contempt for as well as absence of ornament, almost 'slovenliness.'

§ 17. **horride atque incomposite**: horride inculteque Cic. Orat. 28: cp. i § 66 rudis in plerisque et incompositus (Aeschylus): Tac. Dial. 18 sunt enim horridi et impoliti et rudes et informes. *Horridus* is the opposite of *nitidus*: Cic. de Orat. iii. 51: de Legg. i. 2, 6: Brutus §§ 68, 83, 117, 238, 268.

quidlibet illud frigidum et inane. As the expression *horride atque incomposite* denotes the unpleasing form, so this phrase (cp. frigida et inanis adfectatio ix. 3, 74) stigmatises the tasteless and vapid substance of the incompetent imitators (Hor. Ep. i. 19, 19 O imitatores, servum pecus): tr. 'writers who have come out with their favourite platitudes and inanities.' There is something deictic about *illud*. Becher compares ix. 2, 94 postulandum est ut *nescio quid illud* quod adversarii obliquis sententiis significare volnerint obiciant palam: i. 3, 4 hi sunt qui . . . quicquid illud possunt statim ostendunt: Liv. ix. 3, 13 vivet semper in pectoribus illorum quidquid istud praesens necessitas inusserit. Cp. xii. 6, 2: vi. pr. § 3 (quidquid hoc est in me), and often *ipsum illud*, *hoc illud* (e.g. Liv. praef. 10): Liv. i. 29, 3 domos suas ultimum illud visuri.

extulerunt. The commentators explain as = dicendo extulerunt: cp. i. 5, 16: viii. 3, 40: and Cicero, Orat. § 150. But it is more probably the same use as we have in i § 109, viz. a metaphor from a productive soil: cp. Cic. de Natur. Deor. ii. § 86, and Brut. § 16.

antiquis: i § 43 quidam solos veteres legendos putant: Tac. Dial. 20 tristem et impexam antiquitatem: 21 sordes autem illae verborum et hians compositio et inconditi sensus redolent antiquitatem: Quint. v. 14, 32 se antiquis per hoc similes vocant. In the Dialogue, Aper (15–23) criticises excessive devotion to antique models,—holding 'vitio maligni-tatis humanae vetera semper in laude, praesentia in fastidio esse.'

cultu = ornatu: i § 124: See Introd. p. xliv.

sententiis: i § 61: § 90: § 129.

Attici: i § 44. See Crit. Notes. Cp. xii. 10, 16 Et antiqua quidem illa divisio inter Atticos atque Asianos fuit, cum hi pressi et integri, contra inflati illi et in-anes haberentur, in his nihil superflueret, illis iudicium maxime ac modus deesset: ibid. 21 quapropter mihi falli multum videntur qui solos esse Atticos credunt tenues et lucidos et significantes, sed quadam eloquentiae frugalitate contentos ac semper manum intra pallium contin-entes. Cp. Cic. de Opt. Gen. Orat. § 11: Brutus § 284 sq.: Orator § 28 putant enim qui horride inculteque dicat, modo id eleganter enucleateque faciat, eum solum Attice dicere. **scilicet**, ironical.

praecisis. iv. 2, 47 neque mihi umquam tanta fuerit cura brevitatis ut non ea quae credibilem faciunt expositionem inseri velim. Simplex enim et undique praecisa non tam narratio vocari potest quam confessio.

conclusionibus, the clauses that 'round off' the period: cp. on concludit i § 106. Anacoluths result in such a style from the omission of something essential to the complete period.

obscuri. A similar cause of obscurity

lustium atque Thucydiden superant; tristes ac ieiuni Pollionem aemulantur; otiosi et supini, si quid modo longius circumduxerunt, iurant ita Ciceronem locuturum fuisse. Noveram 18 quosdam qui se pulchre expressisse genus illud caelestis huius in dicendo viri sibi viderentur, si in clausula posuissent 'esse videatur.' Ergo primum est ut quod imitaturus est quisque intellegat, et quare bonum sit sciat.

Tum in suscipiendo onere consulat suas vires. Nam quaedam 19 sunt imitabilia, quibus aut infirmitas naturae non sufficiat aut diversitas repugnet. Ne, cui tenue ingenium erit, sola velit fortia et abrupta, cui forte quidem, sed indomitum, amore sub-

is noted viii. 2, 19 alii brevitatem aemulati necessaria quoque orationi subtrahunt verba et, velut satis sit scire ipsos, quid dicere velint, quantum ad alios pertineant, nihil putant referre. For the omission of *sunt*, see Introd. p. lv.

Sallustium: cp. 1 § 32: § 102: iv. 2, 45 quare vitanda est etiam illa Sallustiana (quamquam in ipso virtutis obtinet locum) brevitas et abruptum sermonis genus.

Thucydiden: 1 § 73.

tristes ac ieiuni. The opposite would be *hilares et copiosi*: viii. 3, 49 proinde quaedam hebes, sordida, ieiuna, tristis ('dreary'), ingrata, vilis oratio est. Quae vitia facillime fient manifesta contrariis virtutibus. Nam primum acuto, secundum nitido, tertium copioso, deinceps hilari, iucundo, accurato diversum est.

Pollionem, 1 § 113. Cp. vi. 3, 110 de Pollione Asinio serlis iocisque pariter accommodato dictum est, esse eum omnium horarum.

otiosi et supini: 'your easy-going drawler.' For *supinus* cp. *torpor* in Dion. Hal. de Isocr. 15: de Dein. 8, &c. So supini securique xi. 3. 3: Iuv. 1, 66 multum referens de Maecenate supino: Martial ii. 6, 13 nunquam deliciae supiniores: vi. 42, 22 Non attendis, et aure me supina Iamdudum quasi negligenter audis. See Introd. p. xliii. and xlvi.—For *otiosus*, see on 1 § 76.

circumduxerunt: ix. 4, 124 cum sensus unus longiore ambitu circumducitur.

Ciceronem: cp. lentus est in principiis, &c. Tac. Dial. 22.

§ 18. **se expressisse.** This unusual construction (after *sibi viderentur* = persuasum haberent) may express intensity of conviction: these imitators are thoroughly convinced of their own excellence, whatever the opinion of others may be (*sibi*, sc. *non* aliis). Cp. Cic. de Off. iii. § 71 ea malitia quae volt ... videri se esse prudentiam. The same construction occurs sometimes after *mihi videtur* in the sense of *mihi placet*: 1 § 91: Cic. Tusc. v. 5, 12 Non mihi videtur ad beate vivendum satis posse virtutem: Sall. Iug. 85, 2: Livy xxxvi. 13, 9 quia videbatur et Limnaeum eodem tempore oppugnari posse.

caelestis: 1 § 86.

clausula. Cicero gives minute directions for ending a period, Orator. § 215: cp. Quint. ix. 3, 45 and 77: iv. 62, 75, 96, &c.

esse videatur: Tac. Dial. 23 illud tertio quoque sensu in omnibus orationibus pro sententia positum 'esse videatur': Quint. ix. 4, 73 esse videatur iam nimis frequens, octonarium inchoat. An instance occurs below 7 § 29.

primum est ut: cp. rarum est ut § 7, 24. Zumpt § 623.

§ 19. **consulat suas vires.** So Hor. A. P. 38 Sumite materiam vestris, qui scribitis, aequam Viribus, et versate diu quid ferre recusent, Quid valeant umeri. Cui lecta potenter erit res Nec facundia deseret hunc nec lucidus ordo.

imitabilia: i. e. there are some things which are (in themselves) fit patterns for imitation, but—then follows the limitation (quibus c. subj.).

tenue ingenium = ability for the *tenue genus dicendi*, for which see on 1 § 44. Cp. xii. 10, 35 nec rerum nimiam tenuitatem ... fortioribus ... verbis miscebimus.

fortia et abrupta: a 'bold and rugged style,' the latter quality being often associated with excessive brevity: iv. 2, 45 vitanda est illa Sallustiana brevitas et abruptum sermonis genus.

forte (sc. ingenium): a talent for vigorous and energetic diction. Cp. Cic. de

tilitatis et vim suam perdat et elegantiam quam cupit non per-
sequatur; nihil est enim tam indecens quam cum mollia dure
20 fiunt. Atque ego illi praeceptori quem instituerami in libro
secundo credidi non ea sola docenda esse, ad quae quemque
discipulorum natura compositum videret; nam is et adiuvare
debet quae in quoque eorum invenit bona, et, quantum fieri
potest, adicere quae desunt et emendare quaedam et mutare;
rector enim est alienorum ingeniorum atque formator. Diffic-
21 ilius est naturam suam fingere. Sed ne ille quidem doctor,
quamquam omnia quae recta sunt velit esse in suis auditoribus
quam plenissima, in eo tamen cui naturam obstare viderit labor-
abit.

Id quoque vitandum, in quo magna pars errat, ne in oratione
poetas nobis et historicos, in illis operibus oratores aut declam-
22 atores imitandos putemus. Sua cuique proposito lex, suus
decor est: nec comoedia in cothurnos adsurgit, nec contra

Orat. ii. 183 non enim semper fortis oratio quaeritur, sed saepe placida, summissa, lenis. So below § 23 'lene ac remissum genus causarum' is that which calls for 'lene ac remissum genus dicendi.'

indomitum: 'violent,' unbridled, unrestrained. In such a case the *genus dicendi grande atque robustum* will be more appropriate than the *genus subtile*: cp. 1 § 44. For the union of *subtilitas* and *elegantia* cp. 1, 78 Lysias subtilis atque elegans.

et ... et: not for aut ... aut as Bonnell-Meister, on the ground that et is inconsistent with the negative. He loses *vis* and fails to secure *elegantia* at one and the same time. The construction occurs when the writer wishes to indicate that the coincidence of the two should be guarded against: cp. Cic. ad Att. iii. 7, 2 ne et meum maerorem exagitem et te in eundem luctum vocem: id. xii. 40, 2: ad Fam. xi. 7, 2: de Off. i. 14, 42.

mollia = lenia, dulcia. He might have added, having regard to what has gone before, *aut cum dura molliter*. Cp. Arist. Rhet. iii. 7 ἐὰν οὖν τὰ μαλακὰ σκληρῶς καὶ τὰ σκληρὰ μαλακῶς λέγηται ἀνάπαιστον γίγνεται.

§ 20. atque has in transitions often the force of *atqui*. Tr. 'To be sure ... I expressed the belief that' (*credidi*.)

in libro secundo: ch. 8, where he discusses the question, An secundum sui quisque ingenii naturam docendus sit. The conclusion arrived at there might seem inconsistent with what he is now saying, so this paragraph is added to clear away the contradiction.—The sequence of thought is as follows: the teacher must not confine himself to what his pupils have a natural bent for. Besides developing latent talent, he must 'adicere quae desunt et emendare quaedam et mutare': for his office is to mould the minds of others, and that is not so hard. It is more difficult to form one's own character. But he ought not to waste his pains over what he finds repugnant to the mind of his pupils.

compositum: cp. ii. 8, 7.

naturam suam fingere: i. e. without the help and supervision of a *praeceptor* to assist in applying such principles as are laid down in § 19.

§ 21. quamquam: v. 1 § 33 and § 96; 7 § 17 below.

in illis operibus, sc. in poesi et historia: cp. 1 § 31.

declamatores: 1 § 71.

§ 22. proposito, i. e. officio poetarum, historicorum, oratorum: cp. ix. 4, 19; xi. 1, 33. See Crit. Notes.

decor, 'appropriate character': v. on 1 § 27. Quintilian seems to have in view here the passage in Ars Poetica (86–118) where Horace insists on the necessity for maintaining proper tone and style. Cp. esp. 86 Descriptas servare vices operumque colores, and 92 Singula quaeque

tragoedia socco ingreditur. Habet tamen omnis eloquentia aliquid commune: id imitemur quod commune est.

Etiam hoc solet incommodi accidere iis qui se uni alicui generi 23
dediderunt, ut, si asperitas iis placuit alicuius, hanc etiam in leni ac remisso causarum genere non exuant; si tenuitas aut iucunditas, in asperis gravibusque causis ponderi rerum parum re-

locum teneant sortita decentem. Cp. also Cicero, de Opt. Gen. Oratorum 1 § 1 Itaque et in tragoedia comicum vitiosum est, et in comoedia turpe tragicum: et in ceteris suus est cuique sonus et quaedam intellegentibus vox.

cothurnos ... soccos. Hor. A. P. 89–91 Versibus exponi tragicis res comica non vult; Indignatur item privatis ac prope socco Dignis carminibus narrari cena Thyestae. In line 80 he contrasts the *soccus* (*ἐμβάς*) or 'slipper' of comedy with the *grandes cothurni* ('buskins') of tragedy. Cp. Milton's 'the buskin'd stage,' and 'If Jonson's learned sock be on.' Bombast must be avoided in comedy, though Interdum tamen et vocem comoedia tollit, Iratusque Chremes tumido delitigat ore (A. P. 93): and tragedy on the other hand should soar above the tone suited to the affairs of daily life (cp. 95 sq.).—For **adsurgit** cp. 1 § 52.

nec ... nec contra: iv. 1, 60 Nec argumentis autem nec locis nec narrationi similis esse in prooemio debet oratio, neque tamen deducta semper atque circumlita, &c.

habet tamen, i. e. notwithstanding the rules appropriate to each department (lex cuique proposita).

omnis eloquentia. For this wide use of the word cp. Tac. Dial. x. Ego vero omnem eloquentiam omnesque eius partes sacras et venerabiles puto: nec solum cothurnum vestrum aut heroici carminis sonum, sed lyricorum quoque iucunditatem et elegorum lascivias et iamborum amaritudinem et epigrammatum lusus et quamcumque aliam speciem eloquentia habeat, anteponendam ceteris aliarum artium studiis credo. For *oratoria eloquentia* on the other hand see cap. vi. and *passim*.

§ 23. uni alicui: cp. § 24 below, also in reverse order 7 § 16 aliquam rem unam. It is used as the singular of *singuli*.

asperitas, 'passion,' opp. to *lenitas* and *aequabilitas*. Cp. Cic. de Orat. ii. 64 genus orationis fusum atque tractum ('easy and flowing') et cum lenitate quadam aequabili profluens sine hac iudiciali asperitate et sine sententiarum forensibus aculeis: Quint. i. 8, 11 forensi asperitate: cp. 5 § 14 below. The same antithesis is given in other words Orat. § 53 Elaborant alii in lenitate et aequabilitate et puro quasi quodam et candido genere dicendi; ecce aliqui duritatem et severitatem quandam in verbis et orationis quasi maestitiam sequuntur. Cp. de Orat. iii. 7, 28 Gravitatem Africanus, lenitatem Laelius, asperitatem Galba, profluens quiddam habuit Carbo et canorum.

alicuius, 'some particular author': for the use of the full form in a conditional clause, whereby the pronoun receives emphasis, cp. 1 § 22, § 130: 6 § 5: 7 § 2, § 15, § 16.

leni ac remisso, cp. on forte (sc. ingenium) § 19, above. So Brutus § 317 Cotta et Hortensius, quorum alter remissus et lenis et propriis verbis comprehendens solute et facile sententiam, alter ornatus, acer, ... verborum et actionis genere commotior: de Orat. ii. 95 dicendi molliora ac remissiora genera.

tenuitas: like subtilitas in § 19 above, amore subtilitatis vim suam perdat: cp. 12, 2, 13 sectas ad tenuitatem suam vires ipsa subtilitate consumet. In conjunction with *iucunditas* (cp. 1 §§ 46, 64, 82, 96, 101, 113) it is certainly not used in a depreciatory sense, though it always implies the absence of all attempt at embellishment. Ernesti (Clav. Cic.) says: corporis est *tenuitas*, cum sucus ei et carnis copia deest, cum sit sanum: unde ad dicendi genus subtile transfertur, quod sine vitiis est, *sed et sine ornamentis*. Tr. 'simplicity,' 'naturalness': cp. 1 § 44. Perhaps *tenuitas* and *iucunditas* together might be rendered 'artless grace,' which does not suffice where *gravitas* or even *asperitas* orationis is called for. See Crit. Notes.

asperis: 'exciting' causes, i. e. such as arouse passion, so that the speaker cannot be *lenis ac remissus*, 'smooth and unimpassioned.'

spondeant: cum sit diversa non causarum modo inter ipsas condicio, sed in singulis etiam causis partium, sintque alia leniter alia aspere, alia concitate alia remisse, alia docendi alia movendi gratia dicenda; quorum omnium dissimilis atque diversa inter se
24 ratio est. Itaque ne hoc quidem suaserim, uni se alicui proprie, quem per omnia sequatur, addicere. Longe perfectissimus Graecorum Demosthenes, aliquid tamen aliquo in loco melius alii, plurima ille. Sed non qui maxime imitandus, et solus imitandus
25 est. Quid ergo? non est satis omnia sic dicere quo modo M. Tullius dixit? Mihi quidem satis esset, si omnia consequi possem: quid tamen noceret vim Caesaris, asperitatem Caeli, diligentiam Pollionis, iudicium Calvi quibusdam in locis ad-
26 sumere? Nam praeter id quod prudentis est quod in quoque optimum est, si possit, suum facere, tum in tanta rei difficultate unum intuentes vix aliqua pars sequitur. Ideoque cum totum exprimere quem elegeris paene sit homini inconcessum, plurium bona ponamus ante oculos, ut aliud ex alio haereat, et quo quidque loco conveniat aptemus.

cum sit: cp. § 13.

diversa ... diversa: an instance of negligent repetition, of which we have another in *sui alicui* immediately following. Cp. 1 §§ 8, 9, 23, 25, 26, 28, 29, 42, 80, 94, 116, 126, 131: 2 §§ 11–13, 24: 3 §§ 7, 21: 5 §§ 6, 7: 6 § 7: 7 §§ 7, 30.

inter ipsas, § 15.

docendi ... movendi, cp. xii. 10, 58 quoted on 1 § 44.

§ 24. suaserim ... se addicere: for the infinitive cp. Cic. de Orat. i. § 251; Zumpt 616.

sequatur: the subj. is to be supplied from the indefinite pronoun (sc. aliquem) understood before *addicere*. Cp. 1 § 7: ii. 15, 12 primum esse ... ducere in id quod velit: 16, 19 in quae velit ducere. For this use of *sequi* cp. 1 § 28: 2 § 7.

longe perfectissimus: 1 §§ 39, 105.

melius. The same ellipse of the verb is repeated below 3 § 25.

§ 25. non est: cp. 1 § 56.

M. Tullius; for Quintilian's reverence for Cicero see 1 § 39 and § 105 sq.

quid tamen noceret should be taken in connection with the foregoing. The meaning is, 'yet even if I *could* rival Cicero in every respect, what harm would it do?' etc. The impf. is motived by the preceding *si possem*,—an unrealisable supposition.

vim Caesaris: 1 § 114. Cp. i. 7, 34 vim Caesaris fregerunt editi de analogia libri?

asperitatem Caeli: 1 § 115. For an example see iv. 2, 123. For 'asperitatem' Eussner proposes *acerbitatem*.

Pollionis: 1 § 113.

Calvi: 1 § 115. A similar enumeration is given, xii. 10, 11, vim Caesaris, indolem Caeli, subtilitatem Calidi, diligentiam Pollionis, dignitatem Messallae, sanctitatem Calvi, gravitatem Bruti, acumen Sulpici, acerbitatem Cassi.

adsumere: as § 27 utilitatis gratia adsumpta; not as 1 § 121.

§ 26. praeter id quod: see on 1 § 28: cp. 3 § 6.

tum, as if the sentence had opened with *Nam primum*.

vix ... sequitur: 'some element, or quality, is realised with difficulty, if we look only at one model.' *Vix aliqui* gives prominence to the affirmative, and so differs from *vix quisquam*: it is achieved but with difficulty. For aliqua cp. 7 § 16. *Sequitur* here = *contingit*. See on § 27: and cp. xi. 2, 39, quod meae quoque memoriae infirmitatem sequebatur.

aliud ex alio: sc. scriptore.

haereat: sc. in animo legentis. Cp. Hor. A. P. 195 quod non proposito conducat et haereat apte.

Imitatio autem (nam saepius idem dicam) non sit tantum in 27
verbis. Illuc intendenda mens, quantum fuerit illis viris decoris
in rebus atque personis, quod consilium, quae dispositio, quam
omnia, etiam quae delectationi videantur data, ad victoriam
spectent; quid agatur prooemio, quae ratio et quam varia
narrandi, quae vis probandi ac refellendi, quanta in adfectibus
omnis generis movendis scientia, quamque laus ipsa popularis
utilitatis gratia adsumpta, quae tum est pulcherrima, cum se-
quitur, non cum arcessitur. Haec si perviderimus, tum vere
imitabimur. Qui vero etiam propria his bona adiecerit, ut 28
suppleat quae deerunt, circumcidat si quid redundabit, is erit,
quem quaerimus, perfectus orator; quem nunc consummari
potissimum oporteat, cum tanto plura exempla bene dicendi
supersunt quam illis qui adhuc summi sunt contigerunt. Nam
erit haec quoque laus eorum, ut priores superasse, posteros
docuisse dicantur.

§ 27. **saepius**: §§ 12–13: § 16.

non sit: cp. non putemus 3 § 16: ibid. § 5. (Cp. also utinam non inquinasset 1 § 100.) Cic. pro Cluent. § 155 a legibus non recedamus: Hor. Sat. ii. 5, 91 non etiam sileas. Draeger, Hist. Synt. 1, 312 speaks of the usage as a stronger negation than *ne*. Nettleship on Aen. 12, 78 says that non is used 'if a particular part of the sentence is to be emphasized.' Kr.[2] suggests that *non* should be taken with *tantum*.—See Introd. p. lii.

delectationi ... data: xii. 10, 45 atque id fecisse M. Tullium video, ut cum plurimum utilitati, tum partem quandam delectationi daret.

ad victoriam: 1 § 29 ad victoriam niti: ii. 4, 32: v. 12, 22: xii. 10, 48.

prooemio, narrandi, probandi, refellendi, adfectibus movendis give the five essential parts of a judicial speech (iii. 9, 1); the introduction, the narrative, the proof, the refutation, and the closing appeal (epilogus, peroratio).

laus popularis: cp. 1 § 17 laudantium clamor: referring to the crowd surrounding the tribunal. Tac. Dial. vi. coire populum et circumfundi coronam et accipere adfectum quemcumque orator induerit. In viii. 3, 2 Quintilian opposes to *laus popularis, iudicium doctorum*.

adsumpta (sit): 'how popular applause itself has been worked in,' made useful for winning the case.

cum sequitur, 'when it is given spontaneously, not courted.' So viii. prooem. 18 decoris qui est in dicendo mea quidem sententia pulcherrimus, sed cum sequitur, non cum adfectatur. Cp. Sall. Cat. 54 ad fin.: quo minus petebat gloriam, eo magis illum sequebatur: ibid. 3. Plin. Epist. i. 8, 14 sequi enim gloria non adpeti debet, nec si casu aliquo non sequatur, idcirco quod gloriam meruit minus pulchrum est.

§ 28. **perfectus orator**: see on § 9 quomodo sperare possumus illum oratorem perfectum?

quem ... consummari. If *quem* can be referred only to *orator* in what immediately precedes (and not to *perfectus orator*) the inf. need not mean anything more than 'perfectum fieri.' This is Becher's view (Quaest. Quint. p. 19) adopted by Krüger (3rd ed.). But '*perfectus orator*' forms so much a single idea here that it seems more probable that *quem* covers both the noun and the adj. In so loose a writer as Quintilian no difficulty need be felt about *consummari*, though the editors think it necessary to assume that, with the infin., *perfectus* is proleptic = oratorem consummari ita ut perfectus fiat, comparing (with Krüger, 2nd ed.) Demosth. *πέγας ἐκ μικροῦ ὁ Φίλιππος γέγονεν*. See 1 § 122 on *consummatus*.

oporteat: see Crit. Notes.

eorum: sc. qui adhuc summi sunt,—those who have hitherto been (and are) pre-eminent.

Quo modo scribendum sit.

1 III. Et haec quidem auxilia extrinsecus adhibentur; in iis autem quae nobis ipsis paranda sunt, ut laboris, sic utilitatis etiam longe plurimum adfert stilus. Nec immerito M. Tullius hunc 'optimum effectorem ac magistrum dicendi' vocat, cui sententiae personam L. Crassi in disputationibus quae sunt de oratore adsignando, iudicium suum cum illius auctoritate con-
2 iunxit. Scribendum ergo quam diligentissime et quam plurimum. Nam ut terra alte refossa generandis alendisque seminibus fecundior fit, sic profectus non a summo petitus studiorum fructus effundit uberius et fidelius continet. Nam sine hac quidem conscientia ipsa illa ex tempore dicendi facultas inanem

§ 1. **nobis ipsis** opp. to *extrinsecus*: what *we* must provide for *ourselves*, by our own gifts and industry. There is, however, much to be said for Gertz's conjecture *e nobis ipsis*, which gives a better antithesis to *extrinsecus*: cp. 5 § 10 plurimum autem parari facultatis existimo ex simplicissima quaque materia.

stilus: see on 1 § 2.

M. Tullius: de Orat. i. § 150 caput autem est quod, ut vere dicam, minime facimus; est enim magni laboris, quem plerique fugimus: quam plurimum scribere. stilus optimus et praestantissimus dicendi effector ac magister; neque iniuria: nam si subitam et fortuitam orationem commentatio et cogitatio facile vincit, hanc ipsam profecto adsidua ac diligens scriptura superabit: ibid. § 257 stilus ille tuus, quem tu vere dixisti perfectorem dicendi esse ac magistrum, multi sudoris est. Cp. iii. § 190: Brutus § 96 artifex, ut ita dicam, stilus: ad Fam. vii. 25, 2 is (stilus) est dicendi opifex.

L. Crassi. L. Licinius Crassus, B. C. 140–91, was the most illustrious of Roman orators before Cicero, who in the De Oratore seems to make him the mouthpiece of his own opinions. The other leading character in the dialogue is *M. Antonius* (B. C. 143–87), grandfather of the triumvir. For a parallel estimate of the two see Brutus § 143 sq.

personam ... adsignando: cp. 1 § 71 plures subire personas.

§ 2. **alte refossa**: see Crit. Notes. The meaning is that just as deep ploughing produces heavy crops, so progress that is not superficial (non a summo petitus) brings forth fruit more abundantly and secures its permanence. For the figure cp. i. 3, 5 non multum praestant, sed cito. Non subest vera vis nec penitus immissis radicibus nititur, ut quae summo solo sparsa sunt semina celerius se effundunt et imitatae spicas herbulae inanibus aristis ante messem flavescunt. For *refodere* cp. Lucan, iv. 242 tellure refossa: Plin. N. H. xix. 88 solo quam altissime refosso.

profectus: cp. § 15 below, ad profectum opus est studio: i. 3, 5 stat profectus ('growth'). The word does not occur in Cicero, though it is often used in the same sense by Seneca: e.g. Ep. 71, 35–36, nemo profectum ibi invenit ubi reliquerat ... magna pars est profectus velle proficere: 100, 11 ad profectum omnia tendunt. Quintilian frequently insists that it requires diligent and constant practice: e.g. ii. 7, 1 cum profectus praecipue diligentia constet.

a summo, i. e. from the surface, 'superficial,' as i. 3, 5 quae summo solo sparsa sunt semina. The opposite is 'verus ille profectus et alte radicibus nixus,' i. 1, 28. Cp. 2 § 15. Other instances of such expressions are 1 § 13 ex proximo: 7 § 7 ad ultimum: § 10 ex ultimo: 2 § 16 in peius. See Introd. p. xlvii.

sine hac conscientia = sine huius rei conscientia, i.e. without the consciousness of diligent application in composition. In such expressions (frequent with words like cura, metus, spes, timor) the pronoun

modo loquacitatem dabit et verba in labris nascentia. Illic 3
radices, illic fundamenta sunt, illic opes velut sanctiore quodam
aerario conditae, unde ad subitos quoque casus, cum res exiget,
proferantur. Vires faciamus ante omnia, quae sufficiant labori
certaminum et usu non exhauriantur. Nihil enim rerum ipsa 4
natura voluit magnum effici cito, praeposuitque pulcherrimo
cuique operi difficultatem; quae nascendi quoque hanc fecerit
legem, ut maiora animalia diutius visceribus parentis contine-
entur.

Sed cum sit duplex quaestio, quo modo et quae maxime scribi
oporteat, iam hinc ordinem sequar. Sit primo vel tardus dum 6

takes the place of a complementary genitive, suggested by what goes before: cp. i. 10, 28 haec ei cura, &c.: and below 7 § 19.

verba in labris nascentia. Cp. Sen. Ep. 10, 3 non a summis labris ista venerunt; habent hae voces fundamentum.

§ 3. **illic** = stilo sive exercitatione scribendi.

sanctiore ... aerario. The reference is to the reserve treasure (aerarium sanctius) that was never touched except in great emergencies. It was kept in a vault in the Temple of Saturn. Caes. B. C. i. 14, 1: Livy xxvii., 10, 11: Macrob. i. 8, 3: Lucan. Phars. iii. 153 sq.

certaminum: so 1 § 4 quo genere exercitationis ad certamina praeparandus sit. Certamen = ἀγών. Cp. 1 §§ 31, 106, &c.

proferantur: for the subj. (consecutive) cp. 1 § 30: 3 § 33: 5 § 10.

et ... non: not *neque*, as the negative really connects only with the verb, while *et* serves simply to introduce *usu*. Cp. 7 § 33.

§ 4. **rerum ipsa natura**: here of 'nature' as a creative agency: cp. § 26 below: Munro on Lucretius i. 25.

praeposuitque. When it is clear from the context that there is an opposition, sentences and words of opposite meanings are often coupled (after a negative) not by a disjunctive but by a conjunctive particle, as here: cp. Cic. de Off. i. § 22 non nobis solum nati sumus ortusque nostri partem patria vindicat partem amici: ibid. § 86 neque opes aut potentiam consectabitur totamque eam (rempublicam) sic tuebitur ut omnibus consulat: Hor. Car. iii. 30, 6 Non omnis moriar, multaque pars mei Vitabit Libitinam. In each instance, however, the positive clause (que, et, atque) is an explanation of, rather than an antithesis to, the negative: the opposition is formal rather than real.

difficultatem. Cp. Hor. Sat. i. 9, 59 Nil sine magno Vita labore dedit mortalibus: Hesiod ἔργα καὶ ἡμέρ. 289 τῆς δ' ἀρετῆς ἱδρῶτα θεοὶ προπάροιθεν ἔθηκαν: Soph. El. 945 πόνου τοι χωρὶς οὐδὲν οὐτυχεῖ, &c. Frag. 364 οὕτοι τοῦ' ἔφυ τῶν ἄκρων ἄνευ πόνου: Epicharmus in Xenoph. Mem. ii. 1, 20 τῶν πόνων πωλοῦσιν ἡμῖν πάντα τἀγάθ' οἱ θεοί.

quae maxime, v. ch. 5.

iam hinc ordinem sequar, i. e. 'I shall now proceed to deal with these questions in their order.' And so follows *quomodo* in chs. iii–iv, and *quae maxime scribi* oporteat in ch. v. The phrase is parallel to iii. 6, 104 nunc, quia in tria genera causas divisi, ordinem sequar: cp. ut ordinem sequar ix. 4, 33. In support of Obrecht's reading *hunc ordinem* Kiderlin (Blätter f. d. Bayer. Gymn. 1888, pp. 84–5) urges that in the instances quoted for *iam hinc* (ii. 11, 1, and iii. 1, 1: add viii. 3, 40 iam hinc igitur ad rationem sermonis coniuncti transeamus, and *hinc iam* viii. pr. 14: ii. 4, 1) there is always a marked transition to a new subject, whereas here the preceding subordinate clause (cum sit ... oporteat) lays down the order that is afterwards followed.—But all that *iam hinc* means here is simply that the writer will *now* take the two questions he has proposed in the order stated.

§ 5. **dum diligens**, without a verb: cp. 1 § 94 quamvis uno libro: Cic. Acad. ii. § 104 sequentes tantum modo quod ita visum sit, dum sine adsensu: cp. Hirtius in Cic. ad Att. xv. 6, 3 dummodo diligentibus.

diligens stilus, quaeramus optima nec protinus offerentibus se gaudeamus, adhibeatur iudicium inventis, dispositio probatis; dilectus enim rerum verborumque agendus est et pondera singulorum examinanda. Post subeat ratio collocandi versenturque omni modo numeri, non ut quodque se proferet verbum occupet 6 locum. Quae quidem ut diligentius exsequamur, repetenda saepius erunt scriptorum proxima. Nam praeter id quod sic melius iunguntur prioribus sequentia, calor quoque ille cogitationis, qui scribendi mora refrixit, recipit ex integro vires et velut repetito spatio sumit impetum; quod in certamine saliendi fieri videmus, ut conatum longius petant et ad illud quo contenditur spatium cursu ferantur, utque in iaculando brachia reducimus et expulsuri tela nervos retro tendimus. Interim tamen, si feret flatus, danda sunt vela, dum nos indulgentia illa non

optima, i. e. both in thought and word.

protinus goes with *gaudeamus*, not with *offerentibus*, which can stand by itself: cp. 1 §§ 2 and 42. For *offerentibus* cp. on *eminentibus* 1 § 86.

dilectus . . . agendus. This may possibly be one of Quintilian's military figures: xii. 3, 5 dilectus agere (of an *imperator*); Tac. Hist. ii. 16, 82, Agric. 7. But cp. also ii. 8, 7 studiorum facere dilectum: Tac. Dial. 22 verbis delectum adhibuit: Cic. de Or. iii. § 150 in hoc verborum genere propriorum *delectus est habendus quidam* atque in aurium quodam iudicio *ponderandus est*: de Off. i. § 149 habere dilectum civis et peregrini: ib. § 49: de Fin. v. § 90: Brut. § 253 verborum dilectum originem esse eloquentiae.

ratio collocandi. For this periphrastic constr. see Nägelsbach § 27 ad fin. (p. 130) and note on *vim dicendi* 1 § 1. Cp. Cic. ad Quint. Fr. i. 1, 6, 18 sed nescio quo pacto ad praecipiendi rationem delapsa est oratio mea: pro Rosc. Amer. 1 § 3 ignoscendi ratio . . . de civitate sublata est.—Dion. Hal. unites ἐκλογὴ τῶν ὀνομάτων with σύνθεσις τῶν ἐκλεγέντων.

numeri: ix. 4, 45 numeros *ῥυθμοὺς* accipi volo. Cp. note on 2 § 16.

§ 6. repetenda: we must go back on what we have just written.

praeter id quod: cp. 2 § 26, and see note on 1 § 28.

repetito spatio, i. e. 'going back to take a spring,' as is shown by what follows. He passes from the figure involved in calor . . . refrixit, and anticipates the idea contained in the next clause: calor . . . sumit impetum = calor . . . denuo exardescit. Hild compares de Orat. i. § 153 for a similar figure: ut concitato navigio, cum remiges inhibuerunt, retinet tamen ipsa navis motum et cursum suum intermisso impetu pulsuque remorum, sic in oratione perpetua, cum scripta deficiunt, parem tamen obtinet oratio reliqua cursum scriptorum similitudine et vi concitata.

quod . . . videmus, ut. For a similar instance of the use of the pronoun to anticipate a dependent clause cp. 7 § 11. The other two examples commonly given are rather cases of pleonasm, viz. 1 § 58 and 5 § 18.

conatum longius petant: 'take a longer run.' Cp. repetito spatio above.

ad illud quo contenditur spatium, i. e. jump the distance they aim at covering. *Quo contenditur* = lit. to which their efforts are directed.

retro tendimus. Cp. Verg. Aen. v. 500 Validis flexos incurvant viribus arcus.

§ 7. interim = interdum, v. on 1 § 9.

danda sunt vela: 'we must spread our sails before a favouring breeze' (cp. quo ventus ferebat Caes. B. G. iii. 15, 3). So Ep. ad Tryph. § 3 permittamus vela ventis et oram solventibus bene precemur. The figure is frequent in Cicero: quocunque feremur danda nimirum vela sunt Orat. § 75: ad id unde aliquis flatus ostenditur vela do (i. e. set my sails to catch the breeze from a particular quarter) de Orat. ii. § 187. So Martial (of Nerva's modesty) Pieriam tenui frontem redimire corona Contentus, famae nec dare vela suae viii. 70.

dum . . . non, instead of *ne*, as some.

fallat; omnia enim nostra dum nascuntur placent, alioqui nec scriberentur. Sed redeamus ad iudicium et retractemus suspectam facilitatem. Sic scripsisse Sallustium accepimus, et sane 8
manifestus est etiam ex opere ipso labor. Vergilium quoque paucissimos die composuisse versus auctor est Varius. Oratoris 9
quidem alia condicio est; itaque hanc moram et sollicitudinem initiis impero. Nam primum hoc constituendum, hoc obtinendum est, ut quam optime scribamus: celeritatem dabit consuetudo. Paulatim res facilius se ostendent, verba respondebunt, compositio sequetur, cuncta denique ut in familia bene instituta in officio erunt. Summa haec est rei: cito scribendo non fit ut 10
bene scribatur, bene scribendo fit ut cito. Sed tum maxime, cum facultas illa contigerit, resistamus ut provideamus, efferentes

times in poetry. Here the negative attaches closely to the verb: cp. § 3. So xii. 10, § 48 dum rem contineant et copia non redundent. Quintilian never uses *dummodo*: only *dum*, or *modo*. Si modo (si quidem), which Meister cites, is different: it expresses the limitation of a hypothesis.

dum nascuntur: cp. 1 § 16 excipimusque nova illa velut nascentia cum favore ac sollicitudine.

nec for **ne . . . quidem**: ii. 13, 7 alioqui nec scriberem: v. 10, 119 alioqui nec dixissem: ix. 2, 67 quod in foro non expedit, illic nec liceat (not in Cicero). For other instances see Bonn. Lex. *nec* 7 and *neque* ζ: Roby 2230 b: Madvig de Finibus pp. 816–822.

facilitatem: abstract for concrete = quae facilius scripta sunt. Cp. initiis below, and 2 § 2.

§ 8. **Sallustium**: see on 1 § 101.

Vergilium: Aul. Gell. N. A. 17, 10 Dicere solitum ferunt parere se versus more atque ritu ursino. Namque ut illa bestia fetum ederet ineffigiatum informemque, lambendoque id postea, quod ita edidisset, conformaret et fingeret; proinde ingenii quoque sui partes recentes rudi esse facie et imperfecta, sed deinceps tractando colendoque reddere iis se oris et vultus lineamenta. So too in the Donatus Life of Vergil ix: Cum Georgica scriberet traditur cotidie meditatos mane plurimos versus dictare solitus, ac per totum diem retractando ad paucissimos redigere, non absurde carmen se ursae more parere dicens et lambendo demum effingere.

die, for *in die*. Cp. Hor. Sat. ii. 1, 3 putat . . . mille die versus deduci posse: l. 4, 9 in hora saepe ducentos . . . dictabat versus. So bisque die Verg. Ecl. iii. 34: Cic. pro Rosc. Am. 46 § 132 in anno: ad Fam. xv. 16, 1 in hora.

Varius, see on 1 § 98. His biographical sketch of his lifelong friend was entitled De ingenio moribusque Vergilii. Aul. Gell. (xvii. 10) speaks of the Amici familiaresque P. Vergilii in eis quae de ingenio moribusque eius memoriae tradiderunt.

§ 9. **sollicitudinem**: 1 § 20 scribendi sollicitudinem: and § 20, below, scribentium curam.

initiis = **incipientibus**: cp. 2 § 2. So also ii. 4, 13 quatenus nullo magis studia (= studiosi) quam spe gaudent.

compositio: 1 § 79: cp. §§ 44, 46. The three essentials are here enumerated: thought (*res*), language (*verba*), arrangement (*compositio*).

in officio: cp. viii. pr. § 30 erunt in officio. As in a well-ordered establishment, he says, everything will be found fulfilling its proper function.

§ 10. **summa haec**. 'Write quickly and you will never write well: write well and in time you will write quickly.' The Greek rhetoricians are said to have had a saying ἐκ τοῦ λέγειν τὸ λέγειν παρίζεται, on which Cicero seems to make Crassus found a similar utterance de Orat. i. § 150 dicendo homines ut dicant efficere solere, . . . perverse dicere homines perverse dicendo facillime consequi.

facultas illa, sc. cito scribendi.

resistamus: 'let us pause,' 'call a halt.' Cp. § 19: 7 § 14: xi. 2, 46: 3, 121: ix. 3, 55. Cp. the use of *intersistere* ix. 4, 33.

ut provideamus: 6 § 6 non sollicitos

se equos frenis quibusdam coerceamus; quod non tam moram faciet quam novos impetus dabit. Neque enim rursus eos qui robur aliquod in stilo fecerint ad infelicem calumniandi se
11 poenam adligandos puto. Nam quo modo sufficere officiis civilibus possit qui singulis actionum partibus insenescat? Sunt autem quibus nihil sit satis: omnia mutare, omnia aliter dicere quam occurrit velint,—increduli quidam et de ingenio suo pessime meriti, qui diligentiam putant facere sibi scribendi
12 difficultatem. Nec promptum est dicere utros peccare validius

et respicientes et una spe suspensos recordationis non sinant providere: 7 § 10 ut donec perveniamus ad finem non minus prospectu procedamus quam gradu: i. 12, 4 nonne alia dicimus, alia providemus. So far from being a gloss, the words seem to be necessary to define the meaning and motive of *resistamus*: it is in order to 'look ahead' that we ought to pause from time to time. See Crit. Notes.

efferentes se: 'running away,' or rather, 'trying to make off,' a *praesens conatus*, as is shown by *non tam moram faciet*, &c. Cp. Hom. Il. 23, 376 *ποδώκεες ἔκφερον ἵπποι*: Xen. de Re Equestr., 3 § 4. In Livy xxx. 20, 3, the figure is taken rather from the 'prancing and curveting' of a horse, Neque . . . tam P. Scipio exultabit atque efferet sese quam Hanno. (Hild's parallel *βίᾳ φέρουσιν*, sc. *ἄστομοι πῶλοι* from Soph. Electr. 725, cp. Eurip. Hippol. 1224, is more appropriate to the reading *ferentes equos*.) For the omission of *et* before *efferentes* (found in no MS.) cp. 7 § 1 where a figure is added without any conjunction (auxilium in publicum polliceri . . . intrare portum).

neque enim: the ellipse may be supplied as follows,—si moram faceret non suaderem. The meaning is, it is only in cases where it will not cause injurious delay that I recommend this curbing and self-restraint; for neither, again, &c.

robur fecerint: § 3 vires faciamus.

infelicem: see on 1 § 7 cuiusdam infelicis operae.

calumniandi se: 'the wretched task of pedantic self-criticism.' See on 1 § 115 nimia contra se calumnia: viii. pr. 31 quibus nullus est finis calumniandi se et cum singulis paene syllabis commoriendi, qui etiam cum optima sunt reperta, quaerunt aliquid quod sit magis antiquum: § 11 remotum, inopinatum.

§ 11. officiis civilibus: 'the duties of a citizen,' here with special reference to legal practice and the advocacy of cases in courts of law: 7 § 1: cp. Suet. Tib. 8 civilium officiorum rudimentis. The phrase in its widest application includes all the 'civilities' and attentions which one citizen may be expected to show to another, especially in the relation of patron and client: e.g. *officio* togae virilis interfui, Plin. Ep. i. 9 § 2. Casaubon defines *officium* 'cum honoris causa praesentiam nostram alicui commodamus': for instances of its use in this sense cp. Plin. Ep. i. 5, 11: i. 13, 7: ii. 1, 8: Hor. Epist. i. 7, 8 *officiosaque* sedulitas et opella forensis: Sat. ii. 6, 24 officio respondeat ('answer duty's call,' Palmer).

velint: potential, as often. The clause stands by itself, and there is no need for supposing the omission of the relative.

increduli quidam: 'a diffident sort of people,' 'somehow afraid of themselves.' For quidam cp. 1 § 76. It is employed, as often by Cicero, to show that the word used is as near the author's meaning as possible, though sometimes it is joined with an expression that is merely a makeshift: cp. *vires*. It indicates an undefined degree of the adjective with which it is connected, and has sometimes a modifying, sometimes an intensifying effect: here the former is not so probable considering the strength of the phrase that follows, 'sinning grievously against their natural gifts.'

diligentiam is pred.: supply *esse*. The subject is *facere . . . difficultatem*.

§ 12. validius. Common in Quintilian: iii. 8, 61 verborum autem magnificentia non validius est adfectanda suasorias declamantibus, sed contingit magis: vi. Prooem. § 8 quo me validius cruciaret: ix. 2, 76 quanto validius bonos inhibet pudor quam metus. The superlative is frequent in Pliny: e.g. validissime placere Ep. i. 20, 22: te validissime diligo iii. 15, 2: vi. 8, 9 validissime vereor: ix. 35, 1

putem, quibus omnia sua placent an quibus nihil. Accidit enim etiam ingeniosis adulescentibus frequenter, ut labore consumantur et in silentium usque descendant nimia bene dicendi cupiditate. Qua de re memini narrasse mihi Iulium Secundum illum, aequalem meum atque a me, ut notum est, familiariter amatum, mirae facundiae virum, infinitae tamen curae, quid esset sibi a patruo suo dictum. Is fuit Iulius Florus, in eloquentia Gallia- 13
rum, quoniam ibi demum exercuit eam, princeps, alioqui inter

validissime cupere. Cp. Caelius in Cic. ad Fam. viii. 2, 1 ego quum pro amicitia validissime facerem ei. Horace has valdius oblectat populum A. P. 321 : cp. Ep. i. 9, 6.

omnia sua : cp. 1 § 130 (of Seneca) si non omnia sua amasset : ibid. § 88 (of Ovid) nimium amator ingenii sui.

narrasse : Quintilian always uses the perfect infin. after *memini*, even where the person who recalls the event was a witness of it. The rule is thus stated by Roby § 1372 '*Memini* is used with the present (and sometimes the perfect) infinitive of events of which the subject himself was witness, with the perfect infinitive of events of which the subject was not witness.' On this Dr. Reid has a valuable note de Amic. § 2 : 'The rule may be somewhat more precisely stated thus : If the person who recalls an event was a witness of it, he may either (*a*) vividly picture to himself the event and its attendant circumstances so that it becomes really present to his mind's eye for the moment, in which case he uses the present infinitive, or (*b*) he may simply recall the *fact* that the event *did* take place in past time, in which case the perfect infinitive is used. If he was not a witness, he evidently can conceive the event only in the latter of these two ways. As regards (*a*) cp. Verg. Ecl. ix, 52 longos cantando puerum memini me condere soles with Georg. iv. 125 memini me Corycium vidisse senem. Examples like the latter of these two are more numerous than is commonly supposed.'

Iulius Secundus, 1 § 120.

§ 13. **Iulius Florus** is generally supposed to be identical with the individual to whom, as one of the *comites* of Tiberius Claudius in his mission to the East, Horace addresses (B. C. 20) the Third Epistle of the First Book : cp. also ii. 2. Horace indicates his young friend's ability in the following lines (i. 3, 21) Non tibi parvum Ingenium, non incultum est et turpiter hirtum : Seu linguam causis acuis, seu civica iura Respondere paras, seu condis amabile carmen, Prima feres hederae victricis praemia. The scholiast Porphyrio tells us that he wrote satires : Hic Florus fuit satirarum scriptor, cuius sunt electae ex Ennio, Lucilio, Varrone satirae, 'by which is meant, doubtless,' says Prof. Wilkins, 'that he re-wrote some of the poems of these earlier authors, adapting them to the taste of his own day, much as Dryden and Pope re-wrote Chaucer's tales.' There is, however, a chronological difficulty in the identification of the Florus who was a young man in B. C. 20 with the Florus who was the *patruus* of Iulius Secundus, a contemporary of Quintilian (aequalem meum), who died towards the end of Domitian's reign before he had completed the natural term of life (si longius contigisset aetas 1 § 120). Seneca (Controv. ix. 25, 258) mentions a Iulius Florus who was a pupil of Porcius Latro (fl. cir. B. C. 17). There is also the Gaulish nobleman who headed a rebellion among the Treveri, and afterwards committed suicide, A. D. 21 (Tac. Ann. iii. 40–42). Hild identifies this Florus with the one in the text : but it is absolutely impossible that the Florus who died in A. D. 21 can have seen Secundus (*scholae adhuc operatum*), who cannot have been born till about twenty years later.

in eloquentia. The genitive is more common with princeps : 1 § 58 : viii. 6, 30 Romanae eloquentiae principem : vi. 3, 1.

Galliarum. Eloquence flourished in Gaul under the Empire. At Lugdunum Caligula instituted (A. D. 39–40) a contest in Greek and Latin oratory (certamen Graecae Latinaeque facundiae, Suet. Calig. 20). Cp. Iuv. i. 44 Aut Lugdunensem rhetor dicturus ad aram.

quoniam introduces what is virtually a parenthesis, referring not to the whole sentence but only to *Galliarum*.

ibi demum : 1 § 44 : 2 § 8 : 6 § 5.

paucos disertus et dignus illa propinquitate. Is cum Secundum, scholae adhuc operatum, tristem forte vidisset, interrogavit quae
14 causa frontis tam adductae? Nec dissimulavit adulescens, tertium iam diem esse quod omni labore materiae ad scribendum destinatae non inveniret exordium; quo sibi non praesens tantum dolor, sed etiam desperatio in posterum fieret. Tum Florus
15 adridens, 'numquid tu,' inquit, 'melius dicere vis quam potes?' Ita se res habet: curandum est ut quam optime dicamus, dicendum tamen pro facultate; ad profectum enim opus est studio, non indignatione. Ut possimus autem scribere etiam plura et celerius,

Here it leads up to *alioqui* (*apart from this fact: moreover*) (1 § 64): it was in Gaul that he practised, but he would have shone anywhere.

alioqui: 1 § 64. Here it = apart from this fact, even if compared with orators of other countries. Transl. 'besides,' and cp. Tac. Ann. iv. 37 validus alioqui spernendis honoribus: Hist. ii. 27: iii. 32. Other instances in Quintilian are ii. 1, 4: 15, 9: iv. pr. 6: v. 9, 11, &c.

inter paucos, 'as few have ever been': Livy xxii. 7, 1 inter paucas memorata populi Romani clades: cp. xxiii. 44, 4: xxxviii. 15, 9; Q. Curtius iv. 8, 7 in paucis Alexandro carus: cp. vi. 8, 2.

illa propinquitate, i. e. his relationship to Secundus, of whom Quintilian speaks with pride as a friend and contemporary 1 § 120.

Is fuit ... Is cum: one of Quintilian's negligences: cp. 2 § 23.

adhuc = etiam tum, as Livy xxi. 48 Scipio quamquam gravis adhuc vulnere erat. Strictly *adhuc* is applicable to what continues up to the time of speaking: here of continuance in past time. Introd. p. l.

operatum: cp. Tac. Ann. iii. 42 nobilissima Galliarum subole liberalibus studiis ibi operata (v. 2): reipublicae Livy iv. 60, 2: connubiis arvisque novis operata iuventus Verg. Aen. iii. 136.

adductae. So adducere frontem Sen. Ben. l. 1: cp. attrahere frontem 6, 7: cp. contrahere frontem Cic. pro Cluent. § 72. The opposite is *frontem remittere*: Pliny, Ep. ii. 5, 5. Cp. sollicitam explicuere frontem Hor. Car. iii. 29, 16. *Obductus* is used in a similar sense: cp. Hor. Epod. xiii. 5 obducta solvatur fronte senectus: Inv. Sat. ix. 2 quare ... tristis occurras fronte obducta.

§ 14. **Tertium diem ... quod**. *Quod* does not here = *ex quo*, as it denotes not point of time, but duration: in the direct it would be *quod non invenio*, not *quod* (ex quo) *non inveni*. An exact analogy is Plaut. Amphit. i. 1, 148 (302) iam diu 'st *quod* ventri victum non datis (where, however, Fleckeisen reads *quom*, and is followed by Palmer). The commentators quote Pliny, Ep. iv. 27, 1 Tertius dies est quod audivi recitantem Sentium: but there *quod* = *ex quo*, just as *ut* is used for *ex quo* Stich. 29 Nam viri nostri domo ut abierunt hic tertiust annus. Nägelsbach (note on p. 167) says this construction of Quintilian's was imitated not only by Pliny (l. c.), but by others: Schmalz, Antibarbarus, s. v. e, ex. It might, however, be argued that we ought to read *quum* (*quomomni*): C. ad Fam. xv. 14 Multi anni sunt cum M. Attius in meo aere est, and often elsewhere, e. g. de Off. ii. § 75 (Roby § 1723). If *quod* stands it must = 'as regards the fact that he could find no *exordium*, it was now the third day': cp. the German 'es ist schon der dritte Tag dass,' &c.

omni labore: a modal ablative, 'in spite of every effort.' There are two instances in Cicero of a similar use of the ablative, *with the gerundive*: pro Mur. § 17 qui non modo Curiis, Catonibus, Pompeiis, antiquis illis fortissimis viris, sed his recentibus, Mariis et Didiis et Caeliis, commemorandis iacebant: = quamvis Curios, &c., commemorarent: de Off. i. 2 § 5 quis est enim qui nullis officii praeceptis tradendis philosophum se audeat dicere? = quamvis non tradat.

materiae: cp. v. 10, 9 quo apparet omnem ad scribendum destinatam materiam ita appellari (sc. argumentum): 'a theme on which he had to write.' There seems no reason why *materias* should not

non exercitatio modo praestabit, in qua sine dubio multum est, sed etiam ratio: si non resupini spectantesque tectum et cogitationem murmure agitantes expectaverimus quid obveniat, *sed* quid res poscat, quid personam deceat, quod sit tempus, qui iudicis animus intuiti, humano quodam modo ad scribendum accesserimus. Sic nobis et initia et quae sequuntur natura ipsa praescribit. Certa sunt enim pleraque et, nisi coniveamus, in 16
oculos incurrunt; ideoque nec indocti nec rustici diu quaerunt, unde incipiant; quo pudendum est magis, si difficultatem facit doctrina. Non ergo semper putemus optimum esse quod latet: immutescamus alioqui, si nihil dicendum videatur nisi quod non invenimus. Diversum est huic eorum vitium qui primo decurrere 17
per materiam stilo quam velocissimo volunt, et sequentes calorem atque impetum ex tempore scribunt; hanc silvam vocant. Re-

be taken as genitive, though Hild and others make it dative of the remote object of *inveniret*.

§ 15. **sine dubio.** This substantival use of the neuter adj. with prep. is frequent in Cicero, but does not occur in Caesar or Sallust. Nägelsb. Stil. § 21: cp. Introd. p. liii.

ratio, 'judgment' (λόγος), such as rational human beings may be expected to show (cp. humano quodam modo, below). In this sense *ratio* and *consilium* are often found together. A parallel passage is ii. 11, § 4 Quin etiam in cogitando nulla ratione adhibita aut tectum intuentes magnum aliquid, quod ultro se offerat, pluribus saepe diebus expectant, aut murmure incerto velut classico instincti concitatissimum corporis motum non enuntiandis sed quaerendis verbis accommodant.

resupini ('with upturned face') goes closely with *spectantes tectum*: cp. Martial ix. 43, 3 Quaeque tulit spectat resupino sidera vultu.

quod sit tempus. xi. 1, 46 Tempus quoque ac locus egent observatione propria; nam et tempus tum triste tum laetum, tum liberum tum angustum est, atque ad haec omnia componendus orator.

humano quodam modo, 'in true human or rational fashion,' i. e. without looking for inspiration to—the ceiling! Cp. *instincti*, quoted above, and 7 § 14 deum tunc affuisse, &c. For *quidam* see § 11.

§ 16. **certa,** fixed and definite, as belonging necessarily to the subject, and suggested at once by the thought of it. *Pleraque* is not limited to *initia*, though the next sentence is (unde incipiant).

non . . . putemus: v. on 2 § 27. Emphasis is secured both by the use of *non* for *ne*, and by its place in the sentence.

immutescamus, very rare for *obmutescamus*, Stat. Theb. v. 542 ruptis immutuit ore querelis: vi. 184.

alioqui. The condition implied in the word is here expressed in the clause which follows: cp. § 30 below. Introd. p. li.

§ 17. **diversum** with the dat. (like *contrarium*) is common in Quintilian and later writers: Cicero has *ab* c. abl. Cp. Hor. Ep. i. 18, 5 Est huic diversum vitio vitium prope maius: Caesar B. C. iii. 30, 2 diversa sibi consilia.

silvam. This word is here used as a translation of ὕλη, properly timber for building, then, metaphorically, raw material, or as here 'rough draft.' Cic. Orat. § 12 omnis enim ubertas et quasi silva dicendi ducta ab illis (philosophis) est, nec satis tamen instructa ad forenses causas: § 139 quasi silvam vides: de Or. ii. 65 infinita silva: iii. 93 rerum est silva magna: 103 primum silva rerum (ac sententiarum) comparanda est: 118 qui loco omnis virtutum et vitiorum est silva subiecta: 54 ea est ei (oratori) subiecta materies (ὑποκειμένη ὕλη): de Inv. i. 34 quandam silvam atque materiam . . . omnium argumentationum: Suet. Gram. 24 Reliquit non mediocrem silvam observationum sermonis antiqui (Probus). The philosophical definition of ὕλη is given in Isidorus, Orig. xiii. 3, 1 hylen (ὕλην)

petunt deinde et componunt quae effuderant; sed verba emendantur et numeri, manet in rebus temere congestis quae fuit levitas. 18 Protinus ergo adhibere curam rectius erit atque ab initio sic opus ducere, ut caelandum, non ex integro fabricandum sit. Aliquando tamen adfectus sequemur, in quibus fere plus calor quam diligentia valet.

19 Satis apparet ex eo quod hanc scribentium neglegentiam damno, quid de illis dictandi deliciis sentiam. Nam in stilo quidem quamlibet properato dat aliquam cogitationi moram non consequens celeritatem eius manus: ille cui dictamus urget,

Graeci rerum quamdam primam materiam dicunt, nullo prorsus modo formatam, sed omnium corporalium formarum capacem, ex qua visibilia haec elementa formata sunt.

componunt, of 'arrangement': cp. 1, §§ 44, 66, 79.

levitas, 'superficiality,' want of thoroughness and solidity: opp. to *gravitas*. Cp. 7, § 4 manet eadem quae fuit incipientibus difficultas.—The improvement extends only to the *verba* and *numeri*, not to the substance.

§ 18. protinus = statim ab initio.

opus ducere: 5 § 9 velut eadem cera aliae aliaeque formae duci solent: ii. 4, 7 si non ab initio tenuem nimium laminam duxerimus et quam caelatura altior rumpat. The same figure is used Hor. Sat. i. 10, 43–44 forte epos acer ut nemo Varius ducit. So carmen ducere Ov. Trist. i. 11, 18: iii. 14, 32: ex Pont. i. 5, 7: ducere versus, Trist. v. 12, 63. In all these the metaphor is originally from drawing out the threads in spinning: cp. Hor. Ep. ii. 1, 225 tenui deducta poemata filo: Sat. ii. 1, 3 putat . . . mille die versus deduci posse. In reference to statuary we have Hor. Ep. ii. 1, 240 ducent aera fortis Alexandri vultum simulantia: Verg. Aen. vi. 84, 7 vivos ducent de marmore vultus.

caelandum, 'chiselled,' 'filed': Hor. Ep. ii. 2, 92 caelatumque novem Musis opus.

sequemur: so 1 § 58 revertemur: 7, 1 renuntiabit: a common use of the future in rules. Warmth of feeling, he says, will often compensate for want of finish.

§ 19. illis dictandi deliciis: i. e. the practice which is so much in fashion, so much 'affected': for *delicias* ('affectation') cp. 1 § 43 recens haec lascivia delicieque: xii. 8, 4 ne illas quidem talerim delicias eorum qui, &c. The phrase *in deliciis esse alicui* is common in Cicero: cp. also Orat. § 39 longissime tamen ipsi a talibus deliciis vel potius ineptiis afuerunt. The practice of dictation became so common that *dictare* came to have the same sense as *scribere* ('compose'): Pers. i. 52 non si qua eligidia crudi dictarunt proceres? Literary men had of course always their *librarii*: and we get a glimpse of a great advocate at work in Brutus § 87 illum . . . omnibus exclusis commentatum in quadam testudine cum servis litteratis fuisse, quorum alii aliud dictare eodem tempore solitus esset. Pliny, the elder, used to redeem the time by dictating to a *notarius* even when on his travels: so too his nephew (who tells of his uncle's habits iii. 5, 15), notarium voco et die admisso quae formaveram dicto ix. 36, 2: illa quae dictavi identidem retractantur ibid. 40, 2. Gesner has an interesting note: "scilicet iam tum notabilis erat ea mollities, ut circa scribendi artem negligentiores essent homines in aliquo fastigio constituti: (vid. i. 1, 28) quae postea ita invaluit ut *dictare* iam esset eruditorum hominum opus, quem admodum antea *scribere*. Itaque *variis dictandi generis* supergressum se alios dicit Sidonius Apollin. 8, 6 et ab initio eiusdem epistolae coniungit *studia certandi, dictandi, lectitandique*." He quotes authorities to show that, owing to the growth of the practice of dictation, the leading men in Charlemagne's time, as well as the bishops, and Charlemagne himself, were ignorant of the art of writing.

in stilo: i. e. when the author himself uses it. The *quidem* introduces an antithesis in *ille cui dictamus*.

urget: he 'presses,' whereas even

atque interim pudet etiam dubitare aut resistere aut mutare
quasi conscium infirmitatis nostrae timentes. Quo fit ut non 20
rudia tantum et fortuita, sed impropria interim, dum sola est
conectendi sermonis cupiditas, effluant, quae nec scribentium
curam nec dicentium impetum consequantur. At idem ille qui
excipit, si tardior in scribendo aut incertior in *intel*legendo velut
offensator fuit, inhibetur cursus, atque omnis quae erat concepta
mentis intentio mora et interdum iracundia excutitur. Tum 21
illa, quae altiorem animi motum sequuntur quaeque ipsa animum
quodam modo concitant, quorum est iactare manum, torquere
vultum, *frontem et* latus interim obiurgare, quaeque Persius

those authors who can write fast take time to stop and think. No doubt the most practised amanuensis would fail to write as fast as a man can think, but this is not asserted. All that is said in the antithesis is that the amanuensis is always ready for more, as it were: his whole interest is in the writing, not in the thought. One even (etiam) feels *ashamed* at times (in addition to being merely conscious of the fact that the scribe's pen is not busy) of one's hesitancy, &c. See Crit. Notes.

resistere: v. on § 10.

§ 20. impropria = quae significatione deerrant. Cp. i. 5, 46 dubito an id improprium potius appellem; significatione enim deerrat. On *verba propria* see 1 § 6.

consequantur: i. e. such utterances do not come up either to the care with which one writes or the animation with which one speaks.

at idem ille introduces the second objection to dictation: § 21 supplies a third and § 22 a fourth.

incertior in intellegendo, i. e. not to be depended upon to understand what is dictated to him. See Crit. Notes. Against *legendo* it must be urged that the reference to *reading* is not very appropriate: the author would not be likely to call on the scribe to read what he had written, except at an appropriate pause, otherwise he would himself be to blame for the interruption to the 'swing' (cursus) of his thoughts.

offensator, a ἅπαξ λεγόμενον, whence the use of *velut*. It is employed here of one whose slowness or muddle-headedness is always bringing the author to a standstill. Cp. offensantes 7 § 10.

quae erat: cp. § 17 quae fuit levitas.

concepta mentis intentio, i. e. the thread of ideas. *Concipere* is of frequent occurrence in Quintilian: 7 § 14: xi. 3, 25: ix. 1, 16: ii. 20, 4: vi. 2, 33, &c. For the gen. cp. animi intentio i. 1, 34. The reading *conceptae mentis* (see Crit. Notes) is supported by i. 2, 29 praeceptores ipsos non idem mentis ac spiritus in dicendo posse concipere: the genitive would then be objective, as § 23 below: perhaps 'attention to the conceived thought.'

excutitur: Aristoph. Clouds 138 καὶ φροντίδ' ἐξήμβλωκας ἐξευρημένην.

§ 21. quaeque ipsa: i. e. per se: so § 23 below, quae ipsa delectant.

frontem et latus . . . obiurgare. I venture to insert this conjecture in the text, as justified both by the MSS. tradition (see Crit. Notes) and by the context. Quintilian is speaking not of the gestures by which animation is imparted to an actual effort of oratory, but of such little mannerisms as the men of his day indulged in when in the throes of solitary composition, —just as they bite quill pens to pieces or scratch their heads now. For *frontem obiurgare* cp. Brut. § 278 nulla perturbatio animi nulla corporis, frons non percussa, non femur, quoted xi. 3, 123: femur pectus frontem caedere ii. 12, 10: ut frontem ferias Cic. ad Att. i. 1, 1, though this last passage implies a more vexatious state of distraction.

obiurgare, i. e. caedere, ferire, plectere. Gertz objected to *latus obiurgare* on the ground that *obiurgare* by itself could not mean to 'strike.' We have ablatives in Pers. v. 169 solea puer obiurgabere rubra: Sen. de Ira iii. 12, 6 servulum istum verberibus obiurga: Suet. Calig. § 20 ferulis obiurgari: id. Otho § 2 flagris: Petronius 34 colaphis. But in all these

notat, cum leviter dicendi genus significat, 'nec pluteum,' inquit, 'caedit nec demorsos sapit ungues,' etiam ridicula sunt, nisi cum
22 soli sumus. Denique ut semel quod est potentissimum dicam, secretum in dictando perit. Atque liberum arbitris locum et quam altissimum silentium scribentibus maxime convenire nemo dubitaverit: non tamen protinus audiendi qui credunt aptissima in hoc nemora silvasque, quod illa caeli libertas locorumque amoenitas sublimem animum et beatiorem spiritum parent.
23 Mihi certe iucundus hic magis quam studiorum hortator videtur esse secessus. Namque illa, quae ipsa delectant, necesse est avocent ab intentione operis destinati. Neque enim se bona fide

the abl. is needed to define the meaning of *obiurgare*, while no one could mistake *latus obiurgare*.

leviter dicendi genus: cp. § 17 levitas. The reference is to listlessness and carelessness of style, 'not the kind that beats the desk or savours of the bitten nail,'—without earnestness or feeling.

nec pluteum caedit. The *pluteus* or *pluteum* is the back board of the 'lecticula lucubratoria' in which writing was done in a recumbent position. The quotation is from Sat. i. 106, where Persius pictures a drivelling versifier, listlessly pouring forth his verses without any physical exertion or trace of feeling.

demorsos sapit ungues: imitated from Hor. Sat. i. 10, 70, speaking of what Lucilius would do if he lived now: in versu faciendo Saepe caput scaberet, vivos et roderet ungues.

nisi cum soli sumus. This refers to practice only. A different point of view is stated in i. ii. § 31, where Quintilian sums up in these words, Non esset in rebus humanis eloquentia, si tantum cum singulis loqueremur.

§ 22. ut semel . . . dicam: I § 17.

secretum in dictando. This is the fourth objection. Cp. 7 § 16 cum stilus secreto gaudeat atque omnes arbitros reformidet. Hirt (Substantivierung des Adj. bei Quint.—Berlin, 1890) notes that this use of the nom. neut. standing by itself is not so common as other cases: he cites about a dozen instances, e. g. iv. 1, 41 honestum satis per se valet: v. 11, 13 dissimile plures casus habet: vi. 3, 84 inopinatum et a lacessente poni solet. See Crit. Notes.

protinus: see on I § 3: § 42.

aptissima in hoc. A poetical constr.: only here in Quintilian, instead of *dat.* or *ad.* Livy xxviii. 31 genere pugnae in quod minime apti sunt: Ovid Metam. xiv. 765 formas deus aptus in omnes.

nemora silvasque. Quintilian is speaking of oratory: poetry on the other hand may fitly seek its inspiration in solitude. Tac. Dial. ix. poetis . . . in nemora et lucos id est in solitudinem recedendum est: cp. xii nemora vero et luci et secretum ipsum, &c. The poet's love of retirement and the necessity for his being exempted from the fears and anxieties of the vulgar is in fact a commonplace in Latin literature: Horace, Car. i. 1, 30: 32, 1: iv. 3, 10 sq.: Ep. ii. 2, 77: A. P. 298: Ovid, Tristia i. 1, 41 Carmina secessum scribentis et otia quaerunt, cp. v. 12, 3: Iuv. vii. 58: Pliny ix. 10 § 2 (to Tacitus) poemata quiescunt, quae tu inter nemora et lucos commodissime perfici putas: so for study of all kinds i. 6, 2; cp. ix. 36, 6.

beatiorem spiritum: i. § 27, § 44 (spiritus: cp. 5 § 4 sublimis spiritus): and i. § 61, § 109 (beatus). Cp. dives vena in Hor. A. P. 409.

§ 23. hortator: cp. Liv. xxvii. 18, 14 foederum ruptor dux et populus: Cic. pro Mil. § 50 ipse ille latronum occultator et receptor locus. Introd. p. xlv.

quae ipsa: § 21 above. Cic. Tusc. Disp. v. 21, 62 iam ipsae defluebant coronae.

bona fide, 'earnestly and conscientiously': ut non fallat (sc. animus) sed officiis suis probe sufficiat (Wolff.). The phrase is borrowed from the language of the law-courts, where it was applied to judicial awards made not according to any positive enactment but in equity. Cicero, de Off. iii. 61 et sine lege iu-

in multa simul intendere animus totum potest, et quocumque respexit, desinit intueri quod propositum erat. Quare silvarum 24
amoenitas et praeterlabentia flumina et inspirantes ramis arborum aurae volucrumque cantus et ipsa late circumspiciendi libertas ad se trahunt, ut mihi remittere potius voluptas ista videatur cogitationem quam intendere. Demosthenes melius, qui se in 25
locum ex quo nulla exaudiri vox et ex quo nihil prospici posset recondebat, ne aliud agere mentem cogerent oculi. Ideoque lucubrantes silentium noctis et clausum cubiculum et lumen unum velut tectos maxime teneat. Sed cum in omni studiorum 26
genere, tum in hoc praecipue bona valetudo, quaeque eam maxime praestat, frugalitas necessaria est, cum tempora ab ipsa

diciis, in quibus additur *ex fide bona*. See Holden's note *ad loc.*

§ 24. late circumspiciendi. Wölfflin thinks that Quintilian designedly avoided such alliterations as 'longe late-que circumspicere': cp. Sall. Iug. 5, Tac. Hist. iv. 50. In viii. 3, 65 he has 'vultum et oculos' instead of 'ora et oculos': and 'satis' by itself, or 'satis abunde,' instead of 'satis superque.'

remittere . . . intendere: the figure is derived from the use of the bow.

§ 25. Demosthenes: Plut. Dem. 7 *ἐκ τούτου κατάγειον μὲν οἰκοδομῆσαι μελετήριον ὃ δὴ διεσάζετο καὶ καθ' ἡμᾶς.*

cogerent: for a similar modified use of *cogere* cp. Corn. Nep. Milt. 7, 1: Suet. Domit. 11.

lumen for *lucerna*: Cic. de Divin. 1 § 36 lumine adposito.

velut tectos, 'as if under cover': sc. ad omnia quae oculis vel auribus incurrant. This is said to be one of Quintilian's military metaphors, whence the use of *velut*. Becher (Philol. xliii. 203 sq.) compares de Orat. i. 8, 32 quid autem tam necessarium quam tenere semper arma quibus vel tectus ipse esse possis vel provocare improbos vel te ulcisci lacessitus? and Orelli on pro Deiot. 6, 16: (quis consideratior illo? quis tectior? quis prudentior?) 'est metaphora petita a gladiatoribus qui, uti debent, contra ictus adversariorum se tegunt.' Here the 'weapons of defence' are three: 'silentium noctis,' 'clausum cubiculum,' and 'lumen unum' (i.e. nobis solum appositum). The opposite of *tectus* in this sense is *apertus*: e. g. latus apertum Tac. Hist. ii. 21 *aperti* incautique muros subiere, 'of a force which has no adequate defensive means at its disposal for conducting a siege' (Spooner). For the thought Krüger (3rd ed.) compares Plin. Ep. x. 36 clausae fenestrae manent. Mire enim silentio et tenebris animus alitur. Ab iis quae avocant abductus et liber et mihi relictus non oculos animo sed animum oculis sequor, qui eadem quae mens vident, quoties non adsunt alia.—See Crit. Notes.

maxime = potissimum, and leads up to § 28 ut sunt *maxime* optanda. Cp. *μάλιστα*: Plat. Rep. 326 A *πεῖσαι μάλιστα μὲν καὶ αὐτοὺς τοὺς ἄρχοντας, εἰ δὲ μή τὴν ἄλλην πόλιν.*

teneat, potential: 'if we work at night, the silence, &c. will secure us from interruption.' But Krüger (2nd ed.), looking to *lucubrantes* (which is emphatic), explains = ita lucubremus ut . . . teneat, and Wrobel makes it an imperative, 'let us work by night, and under such conditions, with such precautions that,' &c.

§ 26. in hoc, i.e. for night work (= in hoc studiorum genere; viz. cum lucubramus).

frugalitas: regularity of life, in a wide sense (as moderatio, temperantia, *σωφροσύνη*): cp. xii. 1, 8 Age non ad perferendos studiorum labores necessaria frugalitas? quid ergo ex libidine ac luxuria spei? Cic. pro Deiot. ix. § 26.

cum . . . convertimus: the temporal signification of *cum* c. ind. passes here into the causal. Cp. i. 6, 2 auctoritas ab oratoribus vel historicis peti solet . . . cum summorum in eloquentia virorum iudicium pro ratione, et vel error honestus est magnos duces sequentibus.—Becher on the other hand (followed by Krüger 3rd ed.) insists that the use is here exclusively temporal, and that the clause is merely a development of 'cum lucubramus,'—

rerum natura ad quietem refectionemque nobis data in acerrimum laborem convertimus. Cui tamen non plus inrogandum
27 est quam quod somno supererit, haud deerit; obstat enim diligentiae scribendi etiam fatigatio, et abunde, si vacet, lucis spatia sufficiunt; occupatos in noctem necessitas agit. Est tamen lucubratio, quotiens ad eam integri ac refecti venimus, optimum secreti genus.

28 Sed silentium et secessus et undique liber animus ut sunt maxime optanda, ita non semper possunt contingere; ideoque non statim, si quid obstrepet, abiciendi codices erunt et deplorandus dies, verum incommodis repugnandum et hic faciendus usus, ut omnia quae impedient vincat intentio; quam si tota mente in opus ipsum derexeris, nihil eorum quae oculis vel
29 auribus incursant ad animum perveniet. An vero frequenter etiam fortuita hoc cogitatio praestat, ut obvios non videamus et itinere deerremus: non consequemur idem, si et voluerimus? Non est indulgendum causis desidiae. Nam si non nisi refecti, non nisi hilares, non nisi omnibus aliis curis vacantes studendum existimarimus, semper erit propter quod nobis ignoscamus.
30 Quare in turba, itinere, conviviis etiam faciat sibi cogitatio ipsa

the idea contained in the foregoing in hoc (sc. stud. genere).

cui: sc. labori scribendi.

inrogandum = impendendum, tribuendum.

supererit ... deerit. Tr. 'only so much as would be superfluous for sleep, not insufficient.' The meaning is clear: we must not encroach on the time necessary for the repose of mind and body,—'not more than what is not needed for sleep, and what will not be missed.' For what may seem a superfluous addition cp. 1 § 115 si quid adiecturus sibi non si quid detracturus fuit: Verg. Aen. ix. 282 'tantum fortuna secunda Haud adversa cadat.' The juxtaposition of compounds of *esse* is very common: esp. *superesse*, *deesse*. Asin. Pollio, ad Fam. x. 33, 5: Cic. ad Fam. xiii. 63, 2: Cic. in Gellius i. 22, 7: Val. Max. viii. 7, 2: Suet. Aug. 56 (Schmalz). See Crit. Notes.

§ 27. si vacet ... occupatos. The antithesis should be noted: the days are long enough when one has nothing else to do: it is the busy man who is driven to encroach on the night.

§ 28. codices: writing-books or tablets, as § 32.

faciendus usus. Cp. ut scribendi fiat usus in 2 § 2: and § 3 below vires faciamus: 6 § 3 facienda multo stilo forma est.

derexeris: see on 2 § 1. So xii. 3, 8: ii. 13, 5: ii. 1, 11. On the other hand in x. 1 § 127 and v. 7, 6 Halm and Meister print *dirigere*.

incursant: stronger than § 16 in oculos incurrunt. The constr. with the dative is poetical (Ovid, Metam. i. 303, xiv. 190).

§ 29. An vero ... non consequemur. For this form of the *argumentum a minore ad maius* cp. 2 § 5. Cic. pro Rab. 5 An vero servos nostros ... dominorum benignitas ... liberabit hos a verberibus ... nostri honores (non) vindicabunt?

deerremus with simple abl. is post-classical.

idem, i. e. the same abstraction.

si et voluerimus: 'by an effort of will,' opp. to *fortuita cogitatio*.

non nisi: see on 1 § 20.

§ 30. itinere: Sen. Ep. 72 § 2 quaedam enim sunt quae possis et in cisio scribere: Plin. Ep. iv. 14 § 2 accipies cum hac epistula hendecasyllabos nostros, quibus nos in vehiculo, in balineo, inter

secretum. Quid alioqui fiet, cum in medio foro, tot circumstantibus iudiciis, iurgiis, fortuitis etiam clamoribus, erit subito continua oratione dicendum, si particulas quas ceris mandamus nisi in solitudine reperire non possumus? Propter quae idem ille tantus amator secreti Demosthenes in litore, in quo se maximo cum sono fluctus inlideret, meditans consuescebat contionum fremitus non expavescere.

Illa quoque minora (sed nihil in studiis parvum est) non sunt 31 transeunda: scribi optime ceris, in quibus facillima est ratio delendi, nisi forte visus infirmior membranarum potius usum

cenam oblectamus otium temporis. Pliny even took with him to the chase his *pugillares*, that he might note down any passing thought: i. 6, 1: ix. 10, 2. He had learnt the lesson from his uncle, who made use of his time at dinner, in the bath, on a journey: see the description his nephew gives of his habits Ep. iii. 5 §§ 10, 11, 14-16. Cato the Younger used to read while the Senate was assembling: Cic. de Fin. iii. 2 § 7.

alioqui: see on § 16. Cp. § 7 and Introd. p. li.

tot circumstantibus iudiciis. Four courts were commonly held in one and the same basilica. Cp. xii. 5, 6 cum in basilica Iulia diceret primo tribunali (Trachalus 1 § 119) quatuor autem iudicia, ut moris est, cogerentur, atque omnia clamoribus fremerent, et auditum eum et intellectum et, quod agentibus ceteris contumeliosissimum fuit, laudatum quoque ex quatuor tribunalibus memini: Plin. Ep. i. 18, 3 eram acturus ... in quadruplici iudicio: iv. 24, 1: vi. 33, 2.

particulas: the 'jottings' which we ought to be able to make even in spite of surrounding confusion, if we are to be effective when called on to speak *ex tempore*.

ceris: used especially for rough notes. Iuv. i. 63: xiv. 191. These tablets were "made of thin slabs or leaves of wood, coated with wax, and having a raised margin all round to preserve the contents from friction. They were made of different sizes and varied in the number of their leaves, whence the word, in this sense, is applied in the plural" (Rich).

in litore: Frotscher quotes Lib. Vit. Demosth. *φασὶν αὐτὸν ἄνεμον βαγδαῖον τηροῦντα, καὶ κυνουμένην σφοδρῶς τὴν θάλατταν, παρὰ τοὺς αἰγιαλοὺς βαδίζοντα, λέγειν καὶ τῷ τῆς θαλάττης ἤχῳ συνεθίζεσθαι φέρειν τὰς τοῦ δήμου καταβοάς*: Plut. Vit. X Orat. 8, p. 844 E *καὶ κατιόντα ἐπὶ τὸ Φαληρικὸν πρὸς τὰς τῶν κυμάτων ἐμβολὰς τὰς σκέψεις ποιεῖσθαι, ἵν' εἴ ποτε θορυβοίη ὁ δῆμος, μὴ ἐκπλήττοιτο*: Cic. de Fin. v. 2, 5 Noli inquit, ex me quaerere, qui in Phalericum etiam descenderim, quo in loco ad fluctum aiunt declamare solitum Demosthenem, ut fremitum assuesceret voce vincere: Val. Max. viii. 7, ext. 1.

meditans, 'practising': cp. de Orat. i. § 260 (Demosthenes) perfecit meditando ut nemo planius esse locutus putaretur: § 136: Brutus § 302 nullum patiebatur esse diem (Hortensius) quin aut in foro diceret aut meditaretur extra forum: Quint. ii. 10, 2: iv. 2, 29.

expavescere. This corresponds with the motive attributed to Demosthenes by Plutarch and Libanius, as quoted above; Cicero's explanation (ut fremitum assuesceret voce vincere) is perhaps the more credible.

§ 31. **optime**: § 33: 1 § 72 (prave): 1 § 105 (fortiter), where see note: 5 § 13 (rectene and honestene). Becher says '*optime* giebt ein Urteil über die Handlung an, drückt nicht die Art und Weise aus': hence it = *optimum esse*.

scribi ceris: for the omission of *in* cp. xi. 2, 32 illud neminem non iuvabit iisdem quibus scripserit ceris ediscere. In viii. 6, 64 Meister reads *in ceris*.

ratio delendi: see on 2 § 3: 'erasure,' the 'art of blotting.' A similar periphrasis is *ratio collocandi* § 5. For the purpose of erasure the reverse end of the *stilus* was flat. Hor. Sat. i. 10, 72 saepe stilum vertas (cp. 4 § 1): Cic. de Orat. ii. § 96 luxuries quaedam quae stilo depascenda est. With parchment the method of erasure was of course different: Hor. A. P. 446 incomptis adlinet atrum transverso calamo signum.

nisi forte is not ironical here, as in 1 § 70: 2 § 8: 5 §§ 6-7.

exiget, quae ut iuvant aciem, ita crebra relatione, quoad intinguntur calami, morantur manum et cogitationis impetum frangunt. 32 Relinquendae autem in utrolibet genere contra erunt vacuae tabellae, in quibus libera adiciendo sit excursio. Nam interim pigritiam emendandi angustiae faciunt, aut certe novorum interpositione priora confundant. Ne latas quidem ultra modum esse ceras velim, expertus iuvenem studiosum alioqui praelongos habuisse sermones, quia illos numero versuum metiebatur, idque vitium, quod frequenti admonitione corrigi non potuerat, mutatis 33 codicibus esse sublatum. Debet vacare etiam locus in quo notentur quae scribentibus solent extra ordinem, id est ex aliis quam qui sunt in manibus loci, occurrere. Inrumpunt enim optimi nonnumquam sensus, quos neque inserere oportet neque differre tutum est, quia interim elabuntur, interim memoriae sui

membranarum. Parchment was more expensive than the tablets (cerae), though probably cheaper now than it had been previously. It could be used for rough notes, the writing being erased to make room for fresh matter,—'palimpsest.' Even when a published book consisted of papyrus paper (charta), parchment was often used for the wrapper. It was called *membrana pergamena* because the industry received its development under the kings of Pergamum.

exiget: for the indic. cp. v. 2, 2 refelluntur autem (praeiudicia) raro per contumeliam iudicum, nisi forte manifesta in iis culpa erit. The commentators quote Sall. Iug. xiv. 10, but there the subj. is really consecutive.

relatione is here used in the etymological sense of 'carrying the pen back,' or 'to and fro' in supplying it with ink. No other example can be quoted in which this sense (=reductio) occurs. Kiderlin (l. c.) thinks that the idea of 'raising' the hand would be more appropriate to the context than that of 'drawing it back': he proposes therefore to read '*crebriore elatione.*' See Crit. Notes.

intinguntur, i. e. in the ink (atramentum), which was generelly an artificial compound, sometimes the natural juice of the cuttle-fish.

§ 32. contra = ex adverso. Space must be left for corrections and additions opposite to what has been written: there must be blank pages. Cp. *contra* 1 § 114.

adiciendo, 'for making additions,' comes under the head of the 'dative for work contemplated' Roby §§ 1156 and 1383. So Tacitus constantly uses the dative of gerund or gerundive in a final sense after verbs and adjectives. See Crit. Notes.

aut certe, with no previous *aut*: cp. ix. 2, 94: 3, 60. For **novorum** cp. *subitis* 7 § 30, and see Introd. p. xlvii.

confundant: potential. It states a possibility: *faciunt* a fact.

expertus with acc. and inf. is rare.

studiosum: 1 § 45.

alioqui: see Introd. p. li.

versuum: 1 § 38.

§ 33. locus . . . loci. There is something of Quintilian's not infrequent negligence of style in the repetition of the word, especially as by *locus* he means only 'room,' while *loci* are the different parts of the composition.

notentur, 'jot down.'

inrumpunt, 'break in upon us,' with a force that is hard to resist (cp. memoriam sui intentos below).

sensus: 'ideas': viii. 5, 2 sententiam veteres quod animo sensissent vocaverunt . . . sed consuetudo iam tenuit ut mente concepta sensus vocaremus, lumina autem praecipueque in clausulis posita sententias: 5 § 5: 7 § 6.

interim . . . interim: frequent in Quintilian (see Introduction p. li.) for *nunc . . . nunc, modo . . . modo.*

optime sunt: § 31 = optimum est eos esse.

intentos ab alia inventione declinant ideoque optime sunt in deposito.

De Emendatione.

IV. Sequitur emendatio, pars studiorum longe utilissima; 1
neque enim sine causa creditum est stilum non minus agere, cum
delet. Huius autem operis est adicere, detrahere, mutare. Sed
facilius in iis simpliciusque iudicium quae replenda vel deicienda
sunt; premere vero tumentia, humilia extollere, luxuriantia
adstringere, inordinata digerere, soluta componere, exultantia
coercere duplicis operae; nam et damnanda sunt quae placuerant
et invenienda quae fugerant. Nec dubium est optimum esse 2
emendandi genus, si scripta in aliquod tempus reponantur, ut
ad ea post intervallum velut nova atque aliena redeamus, ne
nobis scripta nostra tamquam recentes fetus blandiantur. Sed 3

inventione: 'line of thought.'

in deposito: 'in store,' 'in a place of safety,' i.e. noted down: see Introd. p. xlvii. The phrase is borrowed from law: vii. 2, 51 depositi quaestiones, Pandects, xxxvi. 3, 5.

§ 1. creditum est: 1 § 48. The perfect indicates that the opinion was adopted and is still maintained. Hor. Ep. i. 2, 5 cur ita crediderim (=credam): cp. credidi 2 § 20 above.

non minus, sc. quam cum scribit. Hild sees a similar ellipse in 1 § 30 potius habenti periculosus, sc. quam utilis. But see note *ad loc.*

replenda . . . deicienda correspond to **adiocre . . . detrahere**. This use is suggested by the idea of *levelling*. Cp. Digest xlii. 1, 4 lege repletur quod sententiae deest: Ovid, Her. x. 37 quod voci deerat plangore replebam.

premere, 'prune': v. on *pressus* 1 §§ 44, 46: Hor. Sat. i. 10, 69 Detereret sibi multa, recideret omne quod ultra Perfectum traheretur.

luxuriantia, 'exuberance': Hor. Ep. ii. 2, 122 luxuriantia compescet, where Wilkins cites this passage, also de Orat. ii. 96 luxuries quaedam quae stilo depascenda est, i.e. must be kept down by the practice of writing.

inordinata: of expression, viii. 2, § 23 nam si . . . neque plura neque inordinata aut indistincta dixerimus, erunt dilucida et neglegenter quoque audientibus aperta: ix. 4, 27 felicissimus tamen sermo est cui et rectus ordo et apta iunctura et cum his numerus opportune cadens contigit.

soluta componere = numeris adstringere verba: 'reducing to metre what is unrhythmical.' Cp. carmen solutum 1 § 31. For *componere*, see on 1 § 44.

exultantia: cp. 2 § 15, where the opposition of *compositi* and *exultantes* shows that the latter denotes the extreme,—the excess of that of which *solutus* is the defect. Cp. Cic. Orat. § 195. The three terms might be arranged in a series: soluta, composita, exultantia,—the last denoting 'combinations of words producing an undignified, skipping, or dancing movement' (Frieze).

§ 2. emendandi genus. Like *vis* and *ratio* (see on 1 § 1), *genus* is used with the gerund to supply the place of a noun (here *emendatio*): cp. ix. 3, 35 est et illud repetendi genus ('this too is repetition'): Cic. pro Rab. Post. neque solum hoc genus pecuniae capiendae turpe sed etiam nefarium esse arbitrabatur: and even with the perf. part. pass. in Verr. ii. § 141 non mihi praetermittendum videtur ne illud quidem genus pecuniae conciliatae: Nägelsbach, p. 130.

in aliquod tempus. Hor. A. P. 388 nonumque prematur in annum: advice to which Quintilian alludes in his dedicatory letter to Tryphon, dabam iis otium ut refrigerato inventionis amore diligenter repetitos tamquam lector perpenderem.

recentes fetus: 1 § 16 nova illa velut

neque hoc contingere semper potest praesertim oratori, cui saepius scribere ad praesentes usus necesse est, et ipsa emendatio finem habet. Sunt enim qui ad omnia scripta tamquam vitiosa redeant et, quasi nihil fas sit rectum esse quod primum est, melius existiment quidquid est aliud, idque faciant quotiens librum in manus resumpserunt, similes medicis etiam integra secantibus. Accidit itaque ut cicatricosa sint et exsanguia et
4 cura peiora. Sit ergo aliquando quod placeat aut certe quod sufficiat, ut opus poliat lima, non exterat. Temporis quoque esse debet modus. Nam quod Cinnae Smyrnam novem annis accepimus scriptam, et Panegyricum Isocratis, qui parcissime, decem annis dicunt elaboratum, ad oratorem nihil pertinet, cuius nullum erit, si tam tardum fuerit, auxilium.

nascentia: 3 § 7 omnia nostra dum nascuntur placent.

§ 3. finem habet: there must be a limit. Cp. § 4.

sunt enim: the *increduli* of 3 § 11: quibus nihil sit satis, &c.

medicis. This is not flattering to the profession in Quintilian's day: he may have owed the doctors a grudge. Dion. Hal. ad Cn. Pomp. vi. (p. 785 R.) has a similar figure.

accidit itaque. Livy sometimes has *itaque* in the second place, Cicero never.

cicatricosa, 'covered with sutures': 'patchwork.'

exsanguia: cp. 1 § 115, where he says of Calvus 'nimia contra se calumnia verum sanguinem perdidisse.'

cura peiora: cp. Plin. Nat. Hist. xxxv. 10 nocere saepe nimiam diligentiam: Plin. Ep. ix. 35, 2 nimia cura deterit magis quam emendat.

§ 4. lima: Hor. A. P. 291 limae labor et mora: Plin. Ep. v. 10, § 3 perfectum opus absolutumque est, nec iam splendescit lima sed atteritur.

nam: cp. 1 §§ 9, 50. **quod**: see on 1 § 60.

Cinnae Smyrnam. C. Helvius Cinna, a friend of Catullus, was the author of a poem entitled Smyrna (Zmyrna), in which he described the incestuous love of Myrrha for her father Cinyras, the subject being treated in the fashion of the Alexandrian poets. (Cp. Teuffel, Rom. Lit. 210 §§ 2–3.) Vergil seems to have admired him (Ecl. ix. 35): but the elaborate care he spent over his poem, which was after all not a long one, resulted in obscurity: fuit autem liber obscurus adeo ut et nonnulli eius aetatis grammatici in eum scripserint magnamque ex eius enarratione sint gloriam consecuti. Quod obscurus fuerit etiam Martialis ostendit in illo versu (x. 21, 4): iudice te melior Cinna Marone fuit,—Philargyrius, quoted by Teuffel. Cp. Catullus xcv Zmyrna mei Cinnae nonam post denique messem Quam coeptast nonamque edita post hiememst. Horace's nonum . . . prematur in annum is believed to contain a direct reference to the Smyrna.

Panegyricum Isocratis. This speech received its name from the fact that it was written for recitation at one of the great *πανηγύρεις* or festal assemblies, such as the Panhellenic festival at Olympia. It was probably published in the latter part of the summer of B.C. 380, and consisted of an appeal to the Greeks to join in an expedition against Persia, under the joint command of Athens and Sparta.

parcissime, sc. dicunt: cp. 1 § 101 ut parcissime dicam. Quintilian seems here to be following Dion. Hal. de Comp. Verb. c. 25 (Reiske v. p. 208) *ὁ μὲν γὰρ τὸν πανηγυρικὸν λόγον, ὃν οἱ τὸν ἐλάχιστον χρόνον γράφοντες ἀνοφαίνουσιν, ἐν ἔτεσι δέκα συνετάξατο.* Plutarch says that some mentioned 15 years: *τὸν πανηγυρικὸν ἔτεσι δέκα συνίθηκεν, οἱ δὲ δεκαπέντε λέγουσιν* Dec. Orat. p. 837 F: cp. Mor. 350 E, where he speaks of 'almost three Olympiads.' The writer of the treatise 'On the Sublime' (ch. 4) gives ten years as the period.

elaboratum: 7 § 32. Cp. Cic. Brutus § 312 deinceps inde multae (causae) quas nos diligenter elaboratas et tamquam elucubratas adferebamus.

nullum erit, 'will be of no avail'= non dignum erit cuius ulla ratio habeatur.

Quae scribenda sint praecipue.

V. Proximum est ut dicamus quae praecipue scribenda sint 1
ἕξιν parantibus. *Non est huius* quidem operis ut explicemus
quae sint materiae, quae prima aut secunda aut deinceps trac-
tanda sint (nam id factum est iam primo libro, quo puerorum, et
secundo, quo iam robustorum studiis ordinem dedimus), sed, de
quo nunc agitur, unde copia ac facilitas maxime veniat.

Vertere Graeca in Latinum veteres nostri oratores optimum 2
iudicabant. Id se L. Crassus in illis Ciceronis de Oratore libris
dicit factitasse; id Cicero sua ipse persona frequentissime prae-
cipit, quin etiam libros Platonis atque Xenophontis edidit hoc

Cp. Cic. in Vatin. xli. § 30 Dices supplicationes te illas non probasse. Optime. Nullae fuerint supplicationes.

§ 1. ἕξιν: v. 1 § 1 and note. For the reading see Crit. Notes.

operis: 'this part of my work,' viz. the present chapter.

materiae. The plural is especially frequent in Quintilian 1 § 62: 5 § 22: 7 § 25: cp. ii. 4, 12 and 41: 6, 1: 10, 1 and 4: iii. 5, 2: iv. 1, 43: vi. 2, 10: 3, 15: vii. pro. § 4: 4, 24 and 40. He is not treating here of the kinds of subjects for a general course of rhetorical training, but limits himself to the point 'de quo agitur, unde copia ac facilitas maxime veniat.'

primo libro: see ch. 9, where he adds to the office of the grammarian, after *ratio loquendi* and *enarratio auctorum*, quaedam dicendi primordia quibus aetates nondum rhetorem capientes instituant.

secundo: ch. 4 de primis apud rhetorem exercitationibus, and ch. 10 de utilitate et ratione declamandi.

puerorum . . . robustorum: cp. i. 8, 12 priora illa ad pueros magis, haec sequentia ad robustiores pertinebunt: ii. 2, 14 infirmitas a robustioribus separanda est: x. 1 § 130 robustis et severiore genere satis firmatis: ii. 5, 2 robusti iuvenes: i. 1, 9 robustum quoque et iam maximum regem ab institutione illa puerili sunt prosecuta: i. 5, 9: 12, 1.

sed: supply *ut explicemus*, or (for an independent clause) *Explicandum est.*

de quo nunc agitur: i. e. the avowed object of the tenth book: cp. 1 § 1.

copia: 1 § 5 opes quaedam parandae . . . eae constant copia rerum ac verborum. It is the *copia verborum* that is specially meant here.

§ 2. **Latinum**: to be taken substantively, cp. i. 6, 3 and 19: ii. 1, 4: § 4 below, *Latinis*: cp. Cicero Tusc. iii. § 29 licet, ut saepe facimus, in Latinum illa convertere.

de Oratore i. § 155 postea mihi placuit, eoque sum usus adulescens, ut summorum oratorum Graecas orationes explicarem, quibus lectis hoc adsequebar, ut cum ea quae legeram Graece, Latine redderem, non solum optimis verbis uterer et tamen usitatis, sed etiam exprimerem quaedam verba imitando, quae nova nostris essent, dummodo essent idonea. Prof. Wilkins there refers, for the value to be attached to translation at sight, as giving a command over appropriate diction, to Stanhope's Life of Pitt, vol. i. pp. 8 and 18. Cp. Stanley's Arnold, i. 120.

sua ipse persona: in his own name, and not merely by the mouth of one of the persons of a dialogue, like Crassus in the De Oratore. There are no passages in Cicero's extant writings that account for the words *frequentissime praecipit*: cp., however, Brutus § 310 Commentabar declamitans . . . idque faciebam multum etiam Latine sed Graece saepius: ad Fam. xvi. 21, 5 declamitare Graece apud Cassium institui. The introductions to the De Officiis and De Finibus contain Cicero's advocacy of the study of Greek. Suet. de Rhet. 1–2 Cicero ad praeturam usque Graece declamavit, Latine vero senior quoque.

libros Platonis atque Xenophontis. Cicero translated, at about the age of 20

genere translatos; id Messallae placuit, multaeque sunt ab eo scriptae ad hunc modum orationes, adeo ut etiam cum illa Hyperidis pro Phryne difficillima Romanis subtilitate contend-
3 eret. Et manifesta est exercitationis huiusce ratio. Nam et rerum copia Graeci auctores abundant et plurimum artis in eloquentiam intulerunt, et hos transferentibus verbis uti optimis licet; omnibus enim utimur nostris. Figuras vero, quibus maxime ornatur oratio, multas ac varias excogitandi etiam necessitas quaedam est, quia plerumque a Graecis Romana dissentiunt.

4 Sed et illa ex Latinis conversio multum et ipsa contulerit.

years (de Off. ii. § 87) the Oeconomicus of Xenophon: in early life also the Protagoras of Plato, and later the Timaeus. Quintilian might have included a reference to Cicero's translation of Aeschines in Ctesiphontem and Demosthenes de Corona, his preface to which survives in the De Optimo Genere Oratorum: § 14 Converti enim ex Atticis duorum eloquentissimorum nobilissimas orationes inter se contrarias, Aeschinis Demosthenisque: nec converti ut interpres sed ut orator, &c. His motive was to lay down a standard of 'Atticism,' as well as to free himself from the charge of 'Asianism': § 23 erit regula ad quam eorum dirigantur orationes qui Attice volent dicere. Cp. Quint. xii. 10.

hoc genere: 3 § 26: and below § 7.

Messallae: v. 1 § 22 and § 113 with the notes.

Hyperidis pro Phryne: Quintilian refers to the well-known story ii. 15, 9 et Phrynen non Hyperidis actione quamquam admirabili, sed conspectu corporis, quod illa speciosissimum alioqui diducta nudaverit tunica, putant periculo liberatam. Phryne was accused of *δοίβεια*. For Hyperides v. 1 § 77, and note.

eum illa . . . pro Phryne . . . subtilitate. The commentators quote a similar brachyology in Cic. Orator § 108 ipsa enim illa pro Roscio iuvenilis redundantia, though the text is not certain.

difficillima Romanis subtilitate. Cp. 1 § 100 cum sermo ipse Romanus non recipere videatur illam solis concessam Atticis venerem. For *subtilitas* cp. 1 § 78, 2 § 19, Brutus § 67 sed ea in nostris inscitia est, quod hi ipsi, qui in Graecis antiquitate delectantur eaque subtilitate quam Atticam appellant, hanc in Catone ne noverunt quidem. Hyperidae volunt esse et Lysiae. Laudo; sed cur nolunt Catones?

§ 3. **auctores**: see on 1 § 24.

transferentibus: personal dat. after *licet*.

verbis uti optimis: cp. hoc adsequebar ut .... non solum optimis verbis uterer de Oratore i. § 155, quoted above.

nostris is predicative = omnia enim quibus utimur nostra sunt. Translation from the Greek leaves us free to choose the best expressions: it is not like translation from Latin (i.e. reproduction or paraphrase), where we must often borrow from our models (optimis occupatis § 5.).

figuras. Cp. 1 § 12, note on figuramus. In ix. 1, Quintilian discusses the meaning of *figura*, which he defines broadly in § 4 as 'conformatio quaedam orationis remota a communi et primum se offerente ratione.' Here he refers both to rhetorical and to grammatical figures; the latter require idiomatic rendering, while a rhetorical figure which may be appropriate in the one language may not be allowable in the other. In i. 1, 13 he gives a warning against the exclusive use of Greek in early training: hinc enim accidunt et oris plurima vitia in peregrinum sonum corrupti et sermonis, cui cum Graecae figurae adsidua consuetudine haeserunt, in diversa quoque loquendi ratione pertinacissime durant.

§ 4. **ex Latinis conversio.** Verbal nouns are often joined with the case governed by the verb from which they are derived: vii. 2, 35 ex causis probatio. In Plautus there are several instances even of the accusative, but the dative is more frequent.

multum et ipsa = ipsa quoque . . . multum contulerit, 'even paraphrase of

Ac de carminibus quidem neminem credo dubitare, quo solo genere exercitationis dicitur usus esse Sulpicius. Nam et sublimis spiritus attollere orationem potest, et verba poetica libertate audaciora non praesumunt eadem proprie dicendi facultatem; sed et ipsis sententiis adicere licet oratorium robur et omissa supplere et effusa substringere. Neque ego paraphrasin esse interpretationem tantum volo, sed circa eosdem sensus certamen atque aemulationem. Ideoque ab illis dissentio qui vertere

itself,' i.e. apart from translation. See on 1 § 31 and cp. § 20 below, 6 § 1: 7 § 26.

contulerit: v. on 1 § 37. (Cicero uses ipse by itself, or ipse etiam: Livy, ipse quoque.)

de carminibus: Hild wrongly takes this of Greek poetry. Quintilian is commending those exercises in 'reproduction' or 'paraphrase,' which are substituted in many schools now for English 'parsing.'

Sulpicius, 1 § 116.

sublimis spiritus: cp. 1 § 27 in rebus spiritus et in verbis sublimitas: § 61 spiritu, magnificentia: § 104 elatum abunde spiritum: 3 § 22 beatiorem spiritum.

orationem: 'prose style.' The fire of the poetry gives elevation to the paraphrase. *Oratio* is used (without prosa) in Cicero for 'prose': Orator § 70 saepissime et in poematis et in oratione peccatur: ibid. §§ 166, 174, 178, 198, &c.

poetica libertate. Cp. Quintilian's remarks on the study of poetry, 1 §§ 27–30, esp. § 28 libertate verborum ... licentia figurarum.

praesumunt. The use of this verb, with such a nominative as *verba* (which seems here to be in a way personified), would be hard to parallel either from Quintilian or from any other writer. Elsewhere it is generally used with a personal reference in the sense of to 'take beforehand' (*προλαμβάνω*),—with derived meanings: e. g. i. 10, 27: i. 1, 19: ii. 4, 7; 17, 28: viii. 6, 23: xii. 9, 9. The passage xi. 1, 27 inviti iudices audiunt praesumentem partes suas is quoted as showing that the meaning is 'encroach upon,' but that is secondary: there it simply means 'anticipating them in the discharge of their functions,' cp. sumere sibi imperatorias partes Caesar B.C. iii. 51. 'Forestall' is the nearest English equivalent: praeripere (Becher), praecidere (Hild), praecipere (sumere aliquid ante tempus) Dosson. Cp. Aen. xi. 18: Ovid Ar. Amat. iii. 757: and praeclusam § 7 below.—In what follows eadem is the only reading that will make sense of a very difficult passage: if it is the nom. pl. (agreeing with *verba*), tr. 'do not at the same time (i. e. in consequence of their being *poet. libert. audac.*) exhaust beforehand the power of using the language of ordinary prose: no (sed = ἀλλά), we may add to the thought (of the poem) the strength of rhetoric,' &c. Even if the words are 'poetica libertate audaciora' the 'facultas proprie dicendi' can secure strength, completeness, and compactness for the reproduction. But *eadem* is usually taken as the acc. pl. neut.: 'do not use up beforehand the ability to say the same things in ordinary prose.' The reading *eandem* (Halm and Meister) would seem to require a different meaning for *praesumunt*.—See Crit. Notes.

effusa substringere: cp. 4 § 1 luxuriantia adstringere. *Substringere* means to 'gather up' as one does with dishevelled (*effusus*) hair, from which the figure may be taken: Tac. Germ. 38 substringere crinem nodo. Burmann quotes from Tertullian de Oration. ch. i. de brevitate orationis dominicae quantum substringitur verbis tantum diffunditur sensibus.

§ 5. **paraphrasin**, subject: cp. conversio § 4 above. The paraphrase is not to be a mere word-for-word translation: for interpretatio cp. iii. 5, 17. Among the 'dicendi primordia' proper for the training of 'aetates nondum rhetorem capientes' Quintilian lays down the practice of paraphrase: tum paraphrasi audacius vertere (Aesopi Fabellas), qua et breviare quaedam et exornare salvo modo poetae sensu permittitur.

circa eosdem sensus. The writer is to endeavour to rival his original in expressing the same idea. For *sensus* cp. 3 § 33: *circa* again below § 6 circa voces easdem. See on 1 § 52.

vertere orationes. Till now he has

orationes Latinas vetant, quia optimis occupatis, quidquid aliter dixerimus, necesse sit esse deterius. Nam neque semper est desperandum aliquid illis quae dicta sunt melius posse reperiri, neque adeo ieiunam ac pauperem natura eloquentiam fecit ut
6 una de re bene dici nisi semel non possit: nisi forte histrionum multa circa voces easdem variare gestus potest, orandi minor vis, ut dicatur aliquid post quod in eadem materia nihil dicendum sit. Sed esto neque melius quod invenimus esse neque par, est
7 certe proximis locus. An vero ipsi non bis ac saepius de eadem re dicimus et quidem continuas nonnumquam sententias? Nisi

been speaking of *conversio ex carminibus*. It was probably the custom in schools of rhetoric to make pupils give a free rendering (vertere) of passages also from some great oration. Quintilian is defending such practices against the criticism which Cicero, for example, puts in the mouth of Crassus, de Orat. i. § 154 equidem mihi adulescentulus proponere solebam illam exercitationem maxime ... ut aut versibus propositis quam maxime gravibus aut oratione aliqua lecta ad eum finem, quem memoria possem comprehendere, eam rem ipsam quam legissem verbis aliis quam maxime possem lectis pronuntiarem: sed post animadverti hoc esse in hoc vitii, quod ea verba quae maxime cuiusque rei propria quaeque essent ornatissima atque optima occupasset aut Ennius, si ad eius versus me exercerem, aut Gracchus, si eius orationem mihi forte proposuissem: ita, si eisdem verbis uterer, nihil prodesse, si aliis, etiam obesse, cum minus idoneis uti consuescerem. So he took to translating from the Greek, as shown in what follows, quoted on § 2 above.

una de re. Along with *in eadem materia* below, this shows what freedom Quintilian would allow in such reproductions: cp. non interpretationem tantum, &c. above. Hild refers to a quotation, on the other hand, from La Bruyère (Ouvrages de l'Esprit 17), which has more of the spirit of the true artist: Entre toutes les différentes expressions qui peuvent rendre une seule de nos pensées, il n'y en a qu'une qui soit la bonne. On ne la rencontre pas toujours en parlant ou en écrivant; il est vrai néanmoins qu'elle existe, que tout ce qui ne l'est pas est faible, et ne satisfait point un homme d'esprit qui veut se faire entendre.

§ 6. nisi forte: a formula generally used, as in Cicero, to introduce an ironical argument, e. g. i. § 70: 2 § 8. For a similar constr. cp. i. 10, 6: nisi forte *ἀντιδόσεως* quidem atque alia, quae oculis aut vulneribus medentur, ex multis atque interim contrariis quoque inter se effectibus componi videmus ... et muta animalia mellis illum inimitabilem humanae rationis saporem vario florum ac sucorum genere perficiunt: nos mirabamur si oratio, qua nihil praestantius homini dedit providentia, pluribus artibus egeat. And, with *autem* in the second clause, ii. 3, 6 Nisi forte Iovem quidem Phidias optime fecit, illa autem alius melius elaborasset. Cp. the use of *an, an vero* with antithetical clauses.—The reasoning is by no means conclusive, the analogy on which it rests having nothing to recommend it except to a teacher of rhetoric. Quintilian may have had in his mind what went on between Cicero and Roscius: Satis constat contendere eum cum ipso histrione solitum, utrum ille saepius eandem sententiam variis gestibus efficeret, an ipse per eloquentiae copiam sermone diverso pronuntiaret,—Macrobius, Saturn. ii. 40.

esto: with acc. and infin. as in Hor. Ep. i. 1, 81 Verum esto aliis alios rebus studiisque teneri: Idem eadem possunt horam durare probantes. The subj. is more common: Cic. pro Sest. 97 esto (est) ... ut sint. Or else *esto* may be used independently: Hor. Sat. ii. 2, 30. Quint. ix. 2, 84 sed esto, voluerit: Verg. Aen. iv. 35 esto, nulli flexere mariti.

par ... proximis: cp. 1 § 127 pares ac saltem proximos illi viro fieri. With *proximis* understand 'illis quae dicta sunt.'

§ 7. An vero: see on 3 § 29.

et quidem: see on § 34, and cp. Plin. Ep. i. 12, 1 decessit Corellius Rufus, et quidem sponte.

forte contendere nobiscum possumus, cum aliis non possumus. Nam si uno genere bene diceretur, fas erat existimari praeclusam nobis a prioribus viam; nunc vero innumerabiles sunt modi plurimaeque eodem viae ducunt. Sua brevitati gratia, sua copiae, 8 alia translatis virtus, alia propriis, hoc oratio recta, illud figura declinata commendat. Ipsa denique utilissima est exercitationi difficultas. Quid quod auctores maximi sic diligentius cognoscuntur? Non enim scripta lectione secura transcurrimus, sed tractamus singula et necessario introspicimus et, quantum virtutis habeant, vel hoc ipso cognoscimus, quod imitari non possumus.

Nec aliena tantum transferre, sed etiam nostra pluribus modis 9 tractare proderit, ut ex industria sumamus sententias quasdam easque versemus quam numerosissime, velut eadem cera aliae aliaeque formae duci solent. Plurimum autem parari facultatis 10 existimo ex simplicissima quaque materia. Nam illa multiplici

nisi forte: v. on § 6 above. For such repetitions see 2 § 23, and note.

uno: supply *tantum*, as in 1 § 91 hos nominavimus. For genere (=ratione, modo) cp. 3 § 26.

fas erat. With verbs expressing possibility, duty, necessity, convenience, intention, &c. the indicative is often used in the apodosis when the verb in the protasis is subjunctive. Cp. Livy v. 6 Si mediusfidius ad hoc bellum nihil pertineret, ad disciplinam certe militiae plurimum interereat, &c.: Sallust. Iug. 85 ad fin. Quae si dubia aut procul essent, tamen omnes bonos rei publicae subvenire decebat.

plurimae . . . ducunt. The expression seems proverbial: cp. 'All roads lead to Rome.'

§ 8. oratio recta. See on 1 § 44 rectum dicendi genus: the opposite is *oratio figurata*, or *figura declinata* (1 § 12). Cp. ix. 1, 3 Utraque res (figures and tropes) de recta et simplici ratione cum aliqua dicendi virtute deflectitur.

figura is ablative, the phrase being equivalent to *figurata*: 1 § 12.

commendat: v. 1 § 101.

tractamus: cp. repetamus autem et tractemus 1 § 19.

§ 9. numerosissime: not merely 'as often as possible' (saepissime), but 'in every possible variety': cp. aliae aliaeque formae, below. Cp. ii. 12, 3 sparsa compositis numerosiora creduntur: viii. pr. § 2 difficultate institutionis tam numerosae atque perplexae deterreri: xi. 2, 27 ni forte tam numerosus (locus) ut ipse quoque dividi debeat: vi. 3, 36 neque enim minus numerosi sunt loci ex quibus haec dicta . . . ducuntur. But Quintilian also uses it in the Ciceronian sense ('rhythmically,' 'harmoniously') viii. 6, 64 sermonem facere numerosum: ix. 4, 56: xi. 1, 33.

eadem cera: Cic. de Orat. iii. § 177 sed ea nos . . . sicut mollissimam ceram ad nostrum arbitrium formamus et fingimus: Pliny Ep. vii. 9, 11 Ut laus est cerae mollis cedensque sequatur Si doctos digitos iussaque fiat opus, &c.

aliae aliaeque, 'first one and then another': of a continuous succession: cp. quam numerosissime, above. Cp. Cels. iii. 3 extr. febres . . . aliae aliaeque subinde oriuntur. With this exception, Quintilian consistently prefers the Ciceronian *atque* in such expressions, instead of the enclitic. Krüger cites Tibull. iv. 1, 16, sq. ut tibi possim Inde alios aliosque memor componere versus.

duci: 3 § 18: ii. 4, 7 si non ab initio tenuem nimium laminam duxerimus.

§ 10. illa . . . diversitate: xii. 10, 15 umbra magni nominis delitescunt. The less complicated the subject, the more will the orator have to depend on his own resources: with the *diversitas* that characterises actual pleading, where the speaker must have regard to every feature

personarum, causarum, temporum, locorum, dictorum, factorum diversitate facile delitescet infirmitas, tot se undique rebus, ex
11 quibus aliquam adprehendas, offerentibus. Illud virtutis indicium est, fundere quae natura contracta sunt, augere parva, varietatem similibus, voluptatem expositis dare et bene dicere multa de paucis.

In hoc optime facient infinitae quaestiones, quas vocari theses

of the case, want of original talent or poverty of invention (infirmitas) can easily shelter itself behind a crowd of details.

causarum, 'circumstances': opp. to *personarum*, as *loca* to *tempora*, and *facta* to *dicta*. So personis causisque Iii. 5, 11: *rerum* is used in a similar enumeration iii. 5, 7. So Krüger, of the 'points of law' involved in particular cases: for *causa* in the wider sense cp. iii. 5, 18 with Cic. Top. § 80.

§ 11. **fundere . . . contracta**: cp. ii. 13, 5 constricta an latius fusa narratio: *fusus* 1 § 73. The word = dilatare (cp. Cic. de Fin. iii. 15), copiosius et latius efferre. So *latum atque fusum* is opp. to *contractum atque submissum* xi. 3, 50. Cp. Cicero Orat. § 125 tum se latius fundet orator,—a phrase which Quintilian reproduces in many places.

augere parva. Cp. Plato, Phaedrus 267 A (of Tisias and Gorgias) τά τε αὖ σμικρὰ μεγάλα καὶ τὰ μεγάλα σμικρὰ φαίνεσθαι ποιοῦσι διὰ ῥώμην λόγου. Isocrates is said to have defined rhetoric as that which τά τε μικρὰ μεγάλα, τὰ δὲ μεγάλα μικρὰ ποιεῖ — Pseudo-Plutarch 838 F. See too the Exordium of the Panegyricus of Isocrates § 8 ἐπειδὴ δ' οἱ λόγοι τοιαύτην ἴσχουσι τὴν φύσιν ὥσθ' οἷόν τ' εἶναι περὶ τῶν αὐτῶν πολλαχῶς ἐξηγήσασθαι (varietatem similibus) καὶ τά τε μεγάλα ταπεινὰ ποιῆσαι καὶ τοῖς μικροῖς μέγεθος περιθεῖναι κ.τ.λ.

expositis: 'commonplace,' 'trite.' Iuv. vii. 53 Sed vatem egregium, cui non sit publica vena, Qui nil expositum soleat deducere, nec qui Communi feriat carmen triviale moneta. Introd. p. xlvii.

In hoc: cp. 2 § 5. It denotes the end or aim, like *ad hoc*. For this use of *facere* cp. 1 § 33 bene ad forensem pulverem facere: 7 § 4 quid porro multus stilus . . . facit?

infinitae quaestiones quas vocari theses diximus: iii. 5, 5 sq. Item convenit quaestiones esse aut infinitas aut finitas. Infinitae sunt quae remotis personis et temporibus et locis ceterisque similibus in utramque partem (i. e. affirmatively and negatively) tractantur, quod Graeci θέσιν dicunt, Cicero propositum, alii quaestiones universales civiles, alii quaestiones philosopho convenientes, Athenaeus partem caussae appellat. Hoc genus Cicero scientia et actione distinguit (speculative and practical), ut sit scientia 'an providentia mundus regatur,' actionis 'an accedendum ad rempublicam administrandam.' . . . Finitae autem sunt ex complexu rerum, personarum, temporum, ceterorumque quae ὑποθέσεις a Graecis dicuntur, causae a nostris. In his omnis quaestio videtur circa res personasque consistere. Ampliorest semper infinita, inde enim finita descendit. Quod ut exemplo pateat, infinita est 'an uxor ducenda,' finita 'an Catoni ducenda.'—The division of the subject-matter of oratory into questions of the universal kind, 'general problems,' and questions of a special kind, 'particular problems,' is familiar in ancient rhetoric. The former were abstract, and had no specified relation to individual persons or circumstances: the latter were concrete, involving a reference to actual persons and circumstances. In the ad Herenn. the *quaestiones infinitae* (θέσεις), *propositа* (Top. § 79) or *consultationes* (Part. Or. § 61) are subdivided, as above, into *quaestiones scientiae* or *cognitionis*, 'theoretical questions' (e. g. ecquid bonum sit praeter honestatem), and *quaestiones actionis* 'questions of practical life,' (e. g. an uxor ducenda). The *quaestiones finitae*, on the other hand, *ὑποθέσεις, causae, controversiae* (de Orat. iii. § 109), are those concerning individuals: cum personarum certarum interpositione, de Inv. i. 6, 8. The θέσις is thus defined in Hermogenes, Sp. ii. 17: ἐπίσκεψίν τινος πράγματος θεωρουμένου, ἀμοιροῦσαν πάσης ἰδιαιτέρας περιστάσεως: cp. res posita in infinita dubitatione, de Orat. ii. § 78. The *quaestio finita* on the other hand is res posita in disceptatione reorum et controversia (ibid.): προσπε-

diximus, quibus Cicero iam princeps in re publica exerceri solebat. His confinis est destructio et confirmatio sententiarum. 12 Nam cum sit sententia decretum quoddam atque praeceptum, quod de re, idem de iudicio rei quaeri potest. Tum loci com-

θέσεως περιστάσεων τελεία ὑπόθεσις γίνεται (Nicolaus Soph. Progym. Sp. iii. 493). The passages to compare in Cicero are the following:—de Orat. i. § 138: ii. § 41, § 78, and § 133: iii. § 109–§ 111: Orat. § 45: Top. § 79: de Invent. i. 6, § 8: Part. Orat. § 61, § 106.

Cicero. It was considered one of his strong points that he could rise from the special instance to the higher ground of the general principle: Brutus § 322 dicam de ceteris quorum nemo erat qui . . . dilatare posset atque a propria ac definita disputatione hominis ac temporis ad communem quaestionem universi generis orationem traducere. He writes to Atticus in 49 B. C. (ix. 4, 1) Ne me totum aegritudini dedam, sumpsi mihi quasdam tanquam *θέσεις*: cp. ib. 9, 1 *θέσεις* meas commentari non desino. Aristotle recognised the importance of the practice of the *θέσις*: in hac A. adulescentes, non ad philosophorum morem tenuiter disserendi, sed ad copiam rhetorum in utramque partem ut ornatius et uberius dici posset, exercuit. Cp. Tusc. Disp. ii. 3 § 9: de Orat. iii. § 107: Quint. xii. 2, 25. Among his *θέσεις* we may probably reckon the Paradoxa.

§ 12. confinis: frequent in this figurative sense in Quintilian: not in Cicero.

destructio . . . confirmatio correspond respectively to *ἀνασκευή* (refutatio) and *κατασκευή* (probatio). Cp. ii. 4, 18 Narrationibus non inutiliter subiungitur opus destruendi confirmandique eas, quod *ἀνασκευή* et *κατασκευή* vocatur. Hermog. Sp. ii. 8 *ἀνασκευή ἐστιν ἀνατροπὴ τοῦ προτεθέντος πράγματος, κατασκευὴ δὲ τοὐναντίον βεβαίωσις*. For *confirmatio* v. Cic. de Invent. i. 24: de Orat. ii. 331: Part. Or. 1, 4: 8, 27: Cornif. ad Her. i. 3: Quint. iv. 3, 1: v. 13, 1. Quintilian here transfers to judicial findings the language applicable to *narratio*, as above: *sententia* = a judicial sentence, and is synonymous with *iudicium*. "In sententia, quae est de re iudicium, fieri potest idem quod in facto narrato, quod est res ipsa."—Spalding. That is to say, *sententia* and *iudicium* "pertain to individual cases (res): but the particular sentence or judgment is also *a kind* of (general) *decree and prescription*, or general rule of law; because, to be sustained or refuted, it must be put into a general form or statement like such a general decree. Thus the special sentence is argued (quaeritur) on the same grounds as the case itself (res) on which it has been pronounced. See the case of Milo, quoted below, in § 13. Of course no specific question of fact will come into such a discussion; only a general one of right or wrong, of legal precedent, or of law in general." Frieze.

loci communes: 'general arguments,' 'commonplaces,' i. e. topics for argument on all sorts of matters. Cicero defines them de Invent. ii. 48 sq. haec argumenta, quae transferri in multas causas possunt, locos communes nominamus . . . distinguitur autem oratio atque illustratur maxime raro inducendis locis communibus et aliquo loco iam certioribus illis argumentis confirmato . . . omnia autem ornamenta elocutionis, in quibus et suavitatis et gravitatis plurimum consistit, in communes locos conferuntur: de Or. iii. § 106 consequentur etiam illi loci, qui quamquam proprii causarum et inhaerentes in earum nervis esse debent, tamen quia de universa re tractare solent, communes a veteribus nominati sunt, quorum partim habent vitiorum et peccatorum acrem quandam cum amplificatione incusationem aut querelam . . . quibus uti confirmatis criminibus oportet . . .; alii autem habent deprecationem aut miserationem; alii vero ancipites disputationes, in quibus de universo genere in utramque partem disseri copiose licet: Orat. §§ 46–7: § 126: Part. Orat. § 115. Quint. ii. 4, 22 communes loci . . . quibus citra personas in ipsa vitia moris est perorare, ut in adulterum, aleatorem, petulantem: ii. 1, 9–11. "Any subject or topic of a general character that is capable of being variously applied and constantly introduced on any appropriate occasion is a *locus communis*; any common current maxim or alternative proposition, such as *suspitionibus credi [oportere] non oportere et contra suspitionibus credi oportere, testibus credi oportere et non oportere*. Again *invidia, avaritia, testes inimici, potentes amici* (Quint. v. 12 §§ 15, 16) may furnish *loci communes*; or they may be constructed *de virtute, de officio, de*

munes, quos etiam scriptos ab oratoribus scimus. Nam qui haec recta tantum et in nullos flexus recedentia copiose tractaverit, utique in illis plures excursus recipientibus magis abundabit eritque in omnes causas paratus; omnes enim generalibus quaest-
13 ionibus constant. Nam quid interest 'Cornelius tribunus plebis,

aequo et bono, de dignitate, utilitate, honore, ignominia, and on other moral topics" (Cope's Intr. to Ar. Rhet. p. 130).

ab oratoribus: e. g. Cicero and Hortensius. ii. 1, 11 Communes loci, sive qui sunt in vitia directi, quales legimus a Cicerone compositos, seu quibus quaestiones generaliter tractantur, quales sunt editi a Q. quoque Hortensio, ut: 'Sitne parvis augmentis credendum?' et pro testibus et in testes. Aristotle made *loci communes* the subject of his *τοπικά*, in eight books, and it was the substance of this treatise that Cicero reproduced in his 'Topica.'

haec recta . . in illis, &c. The opposition here is between the simple themes (cp. ex simplicissima quaque materia, § 10) which deal with the general and abstract and do not diverge into the special (ii. 1, 9 citra complexum rerum personarumque), and the digressions involved in the 'multiplex personarum causarum temporum locorum dictorum factorum diversitas,' referred to in § 10. With the former cp. Cic. de Orat. ii. § 67 vaga et libera et late patens quaestio: iii. § 120 orationes eae quae latissime vagantur et a privata ac singulari controversia se ad universi generis vim explicandam conferunt: Brutus § 322 nemo qui dilatare posset atque a propria ac definita disputatione hominis ac temporis ad communem quaestionem universi generis orationem traducere. The two form the duo genera causarum of de Orat. ii. § 133 unum . . . in quo sine personis atque temporibus de universo genere quaeratur; alterum, quod personis certis et temporibus definiatur. For *recta tantum et in nullos flexus recedentia* cp. v. 13, 2 inde recta fere . . . est actio, hinc mille flexus et artes desiderantur: § 8 above, oratio recta . . . figura declinata.

utique, 'without fail': common in this sense in Cicero's letters. In Quintilian it is very frequent, especially in stating a consequence: cp. 1 § 24 and note.

in illis, i. e. the great majority of causes.

plures excursus recipientibus, i. e. that admit of various digressions, and are susceptible of various applications according to circumstances, persons, place, time, &c.

in omnes causas paratus: for the constr. cp. Tac. Dial. xli. inter bonos mores et in obsequium regentis paratos. A similar expression occurs ibid. xxxiv. solus statim et unus cuicunque causae par erat. So too x. 1, 2, above, paratam ad omnes casus . . . eloquentiam.

generalibus quaestionibus. Cp. iii. 5, 9 Hae autem, quas infinitas voco, et generales appellantur: quod si est verum, finitae speciales erunt. In omni autem speciali utique inest generalis, ut quae sit prior: xii. 2, 18 omnis generalis quaestio speciali potentior, quia universo pars continetur, non utique accedit parti quod universum est: ii. 4, 22 ab illo generali tractatu ad quasdam deduci species. Cp. v. 7, 35.

§ 13. C. Cornelius was tribune in B.C. 67, when he tried to do some useful work. In order to check the bribery and corruption that were rife at the time, he proposed a law to make all loans that should be lent to foreign ambassadors non-actionable. The rejection of this proposal prompted the tribune to bring forward the rogation here referred to,—ne quis nisi per populum legibus solveretur. The senate had usurped the power of giving dispensations in particular cases, without any reference whatever to the people, though constitutionally such dispensations lay with the people and not the senate. When the bill was to be read, a colleague, P. Servilius Globulus, acting in the interests of the senate, interposed his veto, and forbade the herald to make the proclamation which he would otherwise have done in the form dictated by the clerk. Thereupon Cornelius himself read the draft of the proposed law (codicem). A riot ensued, and the meeting was broken up. Cornelius was afterwards successful in securing the enactment of a law which provided that 200 senators should be present when any dispensation was granted. On the expiry of his term of office Cornelius was impeached by P. Cominius

quod codicem legerit, reus sit,' an quaeramus 'violeturne maiestas, si magistratus rogationem suam populo ipse recitarit': 'Milo Clodium rectene occiderit' veniat in iudicium, an 'oporteatne insidiatorem interfici vel perniciosum rei publicae civem, etiamsi non insidietur': 'Cato Marciam honestene tradiderit Hortensio,' an 'conveniatne res talis bono viro'? De personis iudicatur, sed de rebus contenditur. Declamationes vero, quales in 14
scholis rhetorum dicuntur, si modo sunt ad veritatem accom-

for having disregarded the veto of his colleague, and though the case was suppressed it came on again in the following year (65). Cornelius was defended by Cicero (Brutus § 271), who delivered the two speeches of which we have a few important fragments, along with the interesting Argumentum of Asconius. Cornelius was evidently a fighting character: Asconius calls him 'pertinacior,' and says 'per . . . contentiones totus prope tribunatus eius peractus est.' Another of his laws was 'ut praetores ex edictis suis perpetuis ius dicerent': "what had hitherto been understood as matter of course was now expressly laid down as a law, that the praetors were bound to administer justice in conformity with the rules set forth by them, as was the Roman use and wont, at their entering on office." Mommsen.—For the reference in the text cp. iv. 4, 8: v. 13, 26: vi. 5, 10: vii. 3, 35 (maiestas est in imperii atque in nominis populi Romani dignitate): vii. 3, 3.

reus sit. The subjunctive is motived only by the double interrogation, so there is no need for Halm's conjectural emendation (see Crit. Notes). In the direct speech the *finita* or *specialis causa* would run: C. Cornelius . . . reus est: cp. vii. 1, 34 accusatur Milo, quod Clodium occiderit: iii. 5, 10. It is put in the form of a positive statement. The *infinita causa* on the other hand is stated in the form of a question, and this form is maintained in both the *finitae* and the *infinitae quaestiones* that follow.

violeturne maiestas. Asconius: Cicero quia non poterat negare id factum esse, eo confugit ut diceret non ideo quod lectus sit codex a tribuno imminutam esse tribunitiam potestatem. Cicero in Vatin. ii. § 5 Codicem legisse dicebatur: defendebatur, testibus collegis suis, non recitandi causa legisse, sed recognoscendi. Constabat tamen Cornelium concilium illo die dimisisse, intercessioni parnisse.

oporteatne . . . interfici. This is the line taken in the Pro Milone, for which cp. 1 § 23. Also iii. 6, 93: iv. 3, 17: vii. 1, 34.

Cato Marciam, &c. This remarkable episode is referred to also iii. 5, 11. Marcia lived with Hortensius from 56 to 50 with the consent both of her husband and her father, and then went back on the death of Hortensius to Cato. Lucan says of Cato ii. 388 Urbi pater est urbique maritus. Cp. Meyer's Orat. Rom. Fragm. p. 377: Strab. xi. p. 515: Hild also cites Tertullian (Apol. 39), St. Augustine (de Bono Conj. 18), as protesting against such an instance of pagan corruption.

rebus = rebus generalibus, i. e. general questions, principles. *Oporteatne* and *conveniatne* above give the special questions treated as *quaestiones infinitae*.

§ 14. Declamationes, 2 § 12. Quintilian defines them ii. 4, 41 fictas ad imitationem fori consiliorumque materias apud Graecos dicere circa Demetrium Phalerea institutum fere constat. Cp. iv. 2, 28-9. This sense of the word came in about the end of Augustus's reign, though the thing was known to Cicero, de Orat. i. § 149. Cp. M. Seneca Controv. praef. xi. sqq.: and see note on *declamatoribus* 1 § 71.

ad veritatem accommodatae. That they were by no means always so may be seen from Tac. Dial. 35 Quales per fidem et quam incredibiliter compositae! Sequitur autem ut materiae abhorrenti a veritate declamatio quoque adhibeatur. Cp. Quint. ii. 20, 4 qui in declamationibus, quas esse veritati dissimillimas volunt, aetatem multo studio ac labore consumunt. See the whole of ch. 10, ibid. esp. § 4 declamatio imitetur eas actiones, in quarum exercitationem reperta est, and § 12 declamatio iudiciorum consiliorumque imago: iv. 2, 29 cum sit declamatio forensium actionum meditatio.

modatae et orationibus similes, non tantum dum adulescit profectus sunt utilissimae, quia inventionem et dispositionem pariter exercent, sed etiam cum est consummatus ac iam in foro clarus; alitur enim atque enitescit velut pabulo laetiore facundia et adsidua contentionum asperitate fatigata renovatur. 15 Quapropter historiae nonnumquam ubertas in aliqua exercendi stili parte ponenda et dialogorum libertate gestiendum. Ne carmine quidem ludere contrarium fuerit, sicut athletae, remissa quibusdam temporibus ciborum atque exercitationum certa ne-

orationibus, real speeches made in court.

profectus: abstract for concrete: cp. facilitatem 3 § 7: initiis 2 § 2. So too i. 2, § 26 firmiores in litteris profectus alit aemulatio. See Crit. Notes.

pariter: i. e. simul cum elocutione, this last being the most important element in such rhetorical exercises. Dispositio is defined Cic. de Invent. i. § 9 rerum inventarum in ordinem distributio.

consummatus: sc. adulescens, or rather iuvenis: as though *adulescit profectus* above had been *adulescens proficit*. For *consummatus* see on 1 § 89.

velut pabulo laetiore. Livy has in the ordinary language of prose 'ut quiete et pabulo laeto reficeret boves' i. 7, 4: for the figure cp. Quint. viii. Prooem. § 23 velut laeto gramine sata. *Laetus* is frequently used in Vergil of rich vegetation: e. g. Georg. iii. 385 fuge pabula laeta, where, however, as also in 494, the word means 'luxuriant,' in the sense of rankness rather than richness. In Lucretius 'pabula laeta' occurs six or seven times with armenta, arbusta, vineta: e. g. i. 14.—Hortensius is a case in point: nullum enim patiebatur esse diem quin aut in foro diceret aut meditaretur extra forum; saepissime autem eodem die utrumque faciebat Brut. § 302.

§ 15. historiae ubertas. Cp. 1 § 31. Pliny, Epist. vii. 9, 8 Volo interdum aliquem ex historia locum adprehendas . . . nam saepe in orationes quoque non historica modo sed prope poetica descriptionum necessitas incidit.

in aliqua . . . ponenda: 'should be introduced in some part of our written exercises.' Becher (Quaest. gramm.) compares Cic. Tusc. Disp. iv. § 42 aegritudines susceptae continuo in magna pestis parte versantur, i.e. magnam partem continent. He renders 'Es mache einen Theil der Schülübung aus, die Fülle der geschichtlichen Darstellung in Anwendung zu bringen.'

dialogorum libertate gestiendum: 'we should indulge ('let ourselves out') in the easy freedom of dialogue.' The same abl. occurs in Livy vi. 36, 1 gestire otio: secundis rebus xlv. 19, 7: in Cicero it is generally voluptate or laetitia. For *gestio* c. inf. see Hor. Ep. ii. 1, 175: A. P. 159.

Ne carmine quidem &c. Cp. Pliny l. c. Fas est et carmine remitti . . . Lusus vocantur. Ludere is used of poetry in all the Latin poets, especially of love poetry: e. g. Ovid. Tr. i. 9, 61 scis vetus hoc iuveni lusum mihi carmen: Catullus l. 2 multum lusimus in meis tabellis: Hor. Car. i. 32 Poscimur: si quid vacui sub umbra Lusimus tecum. Even in prose it is used of light writings thrown off in sport: Cic. Parad. pr. illa ipsa ludens conieci in communes locos: especially, as here, where a contrast is implied between sport and serious business, e. g. videant . . . ad ludendumne an ad pugnandum arma sint sumpturi (of military exercises) de Orat. ii. § 84. So too '*ludicra*': pueri etiam cum cessant exercitatione aliqua ludicra ('in sport') delectantur de Nat. Deor. i. § 102: exercitatione quasi ludicra praedisceret ac meditari de Orat. i. § 147. 'Res ludicra,' the drama (Hor. Ep. ii. 1, 180), introduces another set of associations.

contrarium = alienum, inconsistent with one's aim, 'inapposite.' So Tacitus, speaking of the unpractical character of the rhetorical theses in the schools of declamation, says 'ipsae vero exercitationes magna ex parte contrariae' Dial. 35: cp. 'ubi nemo impune stulte aliquid aut contrarie dicit' ibid. 34.

sicut athletae: for this frequently recurring comparison see on 1 § 4.

ciborum . . . certa necessitate. Epictetus uses *ἀναγκοφαγία* and *ἀναγκοτροφία*

cessitate, otio et iucundioribus epulis reficiuntur. Ideoque mihi 16
videtur M. Tullius tantum intulisse eloquentiae lumen, quod in
hos quoque studiorum secessus excurrit. Nam si nobis sola
materia fuerit ex litibus, necesse est deteratur fulgor et durescat
articulus et ipse ille mucro ingenii cotidiana pugna retundatur.
Sed quem ad modum forensibus certaminibus exercitatos et 17
quasi militantes reficit ac reparat haec velut sagina dicendi, sic
adulescentes non debent nimium in falsa rerum imagine detineri,
et inanibus simulacris usque adeo ut difficilis ab his digressus sit
adsuescere, ne ab illa, in qua prope consenuerunt, umbra vera

for eating by regimen like athletes in training.—The chiasmus may be noted.

§ 16. **studiorum secessus**: the 'byways' of study, remote from the *adstidua contentionum asperitas* referred to above. Cp. 3 §§ 23 and 28. So Tacitus contrasts the 'securum et quietum Vergilii secessum' with the 'inquieta et anxia oratorum vita' Dial. 13: cp. secedit animus in loca pura atque innocentia 12.

durescat articulus keeps up the figure of athletic contests. *Articulus* is properly a little limb: then esp. the finger. Cp. ii. 12, 2 excipit adversarii mollis articulus (of the gladiator handling his sword *with flexible fingers*), which like xi. 1, 70 (quam molli articulo tractavit Catonem) points to a proverbial expression.

cotidiana pugna retundatur: cp. 1 § 27 velut attrita cotidiano actu forensi ingenia optime rerum talium blanditia reparantur with the passage from pro Archia § 12 quoted there. Pliny, Epist. vii. 9, 7 Scio nunc tibi esse praecipuum studium orandi: sed non ideo semper pugnacem et quasi bellatorium stilum suaserim. Ut enim terrae variis mutatisque seminibus, ita ingenia nostra nunc hac nunc illa meditatione recoluntur.

quem ad modum . . . sic. Cp. iii. 6, 33: v. 10, 125: ix. 2, 46, and (with *ita*) ii. 5, 1. In the instance in the text, however, there is no comparison between two different subjects: the two clauses are parallel. *Ut . . . ita* would have been more usual: 3 § 28: sicut. . . . ita 1 § 1.

§ 17. **forensibus certaminibus exercitatos**: Petron. 118 forensibus ministeriis exercitati frequenter ad carminis tranquillitatem tamquam ad portum feliciorem refugerunt.

quasi militantes: 1 §§ 29, 31, 79.

haec velut sagina dicendi: 'this rich food of eloquence.' Cp. iucundioribus epulis § 15 above: gladiatoria sagina Tac. Hist. ii. 88.

falsa rerum imagine, i. e. the declamations, which in contrast with the reality of 'forenses actiones' are mere shams: cp. note on ad veritatem accommodatae § 14: xii. 11, 15 quid attinet tam multis annis . . . declamitare in schola et tantum laboris in rebus falsis consumere, cum satis sit modico tempore imaginem veri discriminis et dicendi leges comperisse. Cp. ii. 10, 4: Tac. Dial. 35 quidquid in scholis cotidie agitur, in foro vel raro vel nunquam: 34 nec praeceptor deerat . . . qui faciem eloquentiae non imaginem praestaret. Cp. 2 § 12 above.

inanibus simulacris: ii. 10 § 8 quibusdam pugnae simulacris ad verum discrimen aciemque iustam consuescimus. For the reading see Crit. Notes.

ab illa . . . umbra: i. e. in coming out of it. Juvenal vii. 173 ad pugnam qui rhetorica descendit ab umbra. For *ab* in sense of *post* cp. Livy xliv. 34 ab his praeceptis contionem dimisit: Introd. p. liii.

in qua prope consenuerunt: xii. 6, 5 non nulli senes in schola facti stupent novitate cum in iudicia venerunt.

umbra . . . solem. The shady retreat of the school is constantly compared with the dust and sun of real life. Cicero, de Leg. iii. 6, 14 a Theophrasto Phalereus ille Demetrius . . . mirabiliter doctrinam ex umbraculis eruditorum otioque non modo in solem atque in pulverem, sed in ipsum discrimen aciemque produxit: Brut. § 37 processerat in solem et pulverem non ut e militari tabernaculo sed ut e Theophrasti doctissimi hominis umbraculis: de Orat. i. § 157: Orator § 64 (umbratilis—'cloistral'). So 'umbraticavita' Quint. i. 2, 18: 'studia in umbra edu-

18 discrimina velut quendam solem reformident. Quod accidisse etiam M. Porcio Latroni, qui primus clari nominis professor fuit, traditur, ut, cum ei summam in scholis opinionem obtinenti causa in foro esset oranda, impense petierit uti subsellia in basilicam transferrentur. Ita illi caelum novum fuit ut omnis

cata' Tac. Ann. xiv. 53: 'umbraticas litteras' Pliny, Epist. ix. 2, 3–4, opp. to 'arma castra cornua tubas sudorem pulverem soles': M. Seneca Contr. ix. pr. § 4 itaque velut ex umbroso et obscuro prodeuntes loco clarae lucis fulgor obcaecat, sic istos a scholis in forum transeuntes omnia tanquam nova et insolita perturbant. For analogies in Greek cp. Plat. Phaedrus 239 c. *οὐδ' ἐν ἥλιῳ καθαρῷ τεθραμμένον ἀλλ' ὑπὸ συμμιγεῖ σκιᾷ*, with Thompson's note.

§ 18. Quod . . . ut. The pronoun is here used pleonastically, to lead up to the dependent clause. Cp. 1 § 58.

M. Porcius Latro, a celebrated rhetorician in the reign of Augustus, the friend and compatriot of the elder Seneca, who praises him greatly (Controv. i. pr. § 13 sq.). Of his pupils Ovid was the most distinguished. 'In his school he was accustomed to declaim himself, and seldom set his pupils to declaim, whence they received the name of *auditores*, which word came gradually into use as synonymous with *discipuli*.' (Smith, Dict.)

professor is post-Augustan: it was used of a public teacher of rhetoric, and then acquired a more extended sense: Quint. xii. 11, 20 geometrae et musici et grammatici ceterarumque artium professores: ii. 11, 1 exemplo magni quoque nominis professorum. *Profiteri* with acc. is quite Ciceronian: Tusc. ii. § 12 quod in eo ipso peccet cuius profitetur scientiam: ibid., artemque vitae professus delinquit in vita. The introduction of *professor* was helped by the fact that the verb came to be used absolutely (*ἀναγγέλλεσθαι*): Plin. Ep. iv. 11, 1 audistine Valerium Licinianum in Sicilia profiteri? ibid. 14 translatus est in Siciliam ubi nunc profitetur: cp. Plin. ii. 18, 3.

opinionem = existimationem, famam, with which it is often joined. For this absolute use cp. 7 § 17 below: fructu laudis opinionisque: i. 2, 4 exempla . . . conservatae opinionis: ii. 12, 5 adfert et ista res opinionem: xii. 9, 4 cupidissimis opinionis. So too Tac. Dial. 10 ne opinio quidem et fama, cui soli serviunt. In Cicero and Caesar, who also use the word absolutely, there is always an implied reference to those who have the *opinio*: a man's 'esteem' and 'reputation' depend on the 'estimate' and 'opinion' formed of him by others. Cp. Videor enim non solum studium ad defendendas causas, verum opinionis aliquid et auctoritatis afferre, pro Sulla iii. § 10, with opinione fortasse non nulla quam de meis moribus habebat, de Amic. § 30: detracta opinione probitatis ('character for' high principle) de Off. ii. § 34, and opinio iustitiae (character for justice), ibid. § 39, with quorum de iustitia magna esset opinio multitudinis ibid. § 42. So too de Orat. ii. § 156 opinionem istorum studiorum et suspicionem artificii apud eos qui res iudicent oratori adversariam esse arbitror. The passages in Caesar are all reducible to this 'passive' sense,—the estimate entertained by others: B.G. ii. 8 propter eximiam opinionem virtutis: ii. 24 Treviri quorum inter Gallos virtutis opinio est singularis: iv. 16 uti opinione et amicitia populi Romani tuti esse possint: vi. 24 quae gens . . . summam habet iustitiae et bellicae laudis opinionem: cp. vii. 59 and 83. Cp. Introd. p. xliv.

subsellia . . . transferrentur, 'that the court should remove.' For this general sense of *subsellia* cp. Cic. Brutus § 289 subsellia grandiorem et pleniorem vocem desiderant: de Orat. i. § 32 and § 264 (habitare in subselliis, to 'haunt the law-courts'). The word sometimes means the bench of judges, sometimes the seats of the lawyers, suitors, witnesses, &c., and sometimes both: Cic. in Vatin. § 34, pro Rosc. Amer. § 17 (accusatorum subsellia), ad Fam. xiii. 10, 2 (versatus in utriusque subselliis). In Quintilian the word is never used except of the law-courts.

basilicam. The basilicae erected in or near the forum served as courts of justice as well as places for merchants and business people to meet in. See Rich. Dict. Antiq.—For the incident cp. Sen. Controv. iv. pr. Narratur . . . declamatoriae virtutis Latronem Porcium unicum exemplum, cum pro reo in Hispania Rustico Porcio propinquo suo

eius eloquentia contineri tecto ac parietibus videretur. Quare 19
iuvenis qui rationem inveniendi eloquendique a praeceptoribus
diligenter acceperit (quod non est infiniti operis, si docere sciant
et velint), exercitationem quoque modicam fuerit consecutus,
oratorem sibi aliquem, quod apud maiores fieri solebat, deligat,
quem sequatur, quem imitetur: iudiciis intersit quam plurimis,
et sit certaminis cui destinatur frequens spectator. Tum causas, 20
vel easdem quas agi audierit, stilo et ipse componat, vel etiam
alias, veras modo, et utrimque tractet et, quod in gladiatoribus
fieri videmus, decretoriis exerceatur, ut fecisse Brutum diximus
pro Milone. Melius hoc quam rescribere veteribus orationibus,
ut fecit Cestius contra Ciceronis actionem habitam pro eodem,
cum alteram partem satis nosse non posset ex sola defensione.

diceret, usque eo esse confusum ut a soloecismo inciperet nec ante potuisse confirmari, tectum ac parietes desiderantem, quam impetravit ut iudicium ex foro in basilicam transferretur. Usque eo ingenia in scholasticis exercitationibus delicate nutriuntur ut clamorem silentium risum caelum denique pati nesciant.

§ 19. **inveniendi eloquendique** covers briefly the whole field of theoretical rhetoric.

apud maiores: xii. 11, 5 frequentabunt vero eius domum optimi iuvenes more veterum et vere dicendi viam velut ex oraculo petent. Tac. Dial. 34 Ergo apud maiores nostros iuvenis ille qui foro et eloquentiae parabatur, imbutus iam domestica disciplina, refertus honestis studiis, deducebatur a patre vel a propinquis ad eum oratorem qui principem in civitate locum obtinebat. Hunc sectari, hunc prosequi, huius omnibus dictionibus interesse, sive in iudiciis sive in contionibus, adsuescebat, ita ut altercationes quoque exciperet et iurgiis interesset utque sic dixerim pugnare in proelio disceret. So Cicero tells us in Brut. ch. 89 how he sought every opportunity of hearing the distinguished speakers of his day: § 305 reliquos frequenter audiens acerrimo studio tenebar cotidieque et scribens et legens et commentans oratoriis tantum exercitationibus contentus non eram.

iudiciis intersit: Cic. Brut. § 304 cui (iudicio) frequens aderam.

§ 20. **et ipse**: frequent in Livy, like ipse quoque = *καὶ αὐτός*. Cicero uses ipse, ipse etiam (etiam ipse). Cp. on § 4: 7 § 26.

utrimque: 1 § 22.

in gladiatoribus: xi. 3, 66 nutus ... in mutis pro sermone sunt. Cp. Caes. B. C. i. 61 Caesaris erat in barbaris nomen obscurius.

decretoriis, sc. armis, 'decisive' or 'real weapons': Seneca, Ep. 117, 25 Remove ista lusoria arma, decretoriis opus est. Cp. vi. 4, 6 pugnamque illam decretoriam imperitis ac saepe pullatae turbae relinquunt. Suet. Calig. 54 has 'pugnatoria,' sc. arma: opp. to 'rudes,' as Tac. Dial. 34 adversarii et aemuli ferro, non rudibus dimicantes, and Cic. de Opt. Gen. Orat. vi. 17 non enim in acie versatur et ferro, sed quasi rudibus eius eludit oratio. Quint. v. 12, 17 declamationes quibus ad pugnam forensem velut praepilatis exerceri solebamus.

diximus: 1 § 23, where see note.

rescribere: *ἀντιγράφειν*. Tac. Ann. iv. 34, of Caesar's 'Anticato,' Ciceronis libro ... dictator Caesar ... rescripta oratione velut apud iudices respondit. The word is common in this sense in Suetonius: Caes. 73, Calig. 53, Gram. 19; cp. Aug. 85.

Cestius: Sen. Contr. iii. pr. 13 (Ciceronis) orationes non legunt nisi eas quibus Cestius rescripsit. L. Cestius Pius taught rhetoric at Rome towards the end of the Republic and in the beginning of the Empire. Seneca has preserved several passages of his declamations. His hostile criticisms of Cicero were avenged on him by Cicero's son: Sen. Suas. § 7, 13. See Teuffel, 263 § 6.

21 Citius autem idoneus erit iuvenis, quem praeceptor coegerit in declamando quam simillimum esse veritati et per totas ire materias, quarum nunc facillima et maxime favorabilia decerpunt. Obstant huic, quod secundo loco posui, fere turba discipulorum et consuetudo classium certis diebus audiendarum, nonnihil etiam persuasio patrum numerantium potius declamationes quam aestimantium. 22 Sed, quod dixi primo, ut arbitror, libro, nec ille se bonus praeceptor maiore numero quam sustinere possit onerabit et nimiam loquacitatem recidet, ut omnia quae sunt in controversia, non, ut quidam volunt, quae in rerum natura, dicantur; et vel longiore potius dierum spatio laxabit dicendi necessitatem 23 vel materias dividere permittet. Diligenter effecta plus proderit quam plures inchoatae et quasi degustatae. Propter quod accidit

§ 21. per totas ire materias. This use of the prep. after *ire* with an acc. of extent over which speech, thought, or feeling travels, is poetical (Aen. i. 375) and post-classical. Cp. vii. 1, 64: Tac. Dial. 32.

favorabilia, 'popular'; frequent in Quintilian, who also has *favorabiliter*. The word is first found in Velleius, also in Tacitus and Pliny.

quod secundo loco posui, i.e. the practice of treating a subject thoroughly: per totas ire materias. What he recommends *primo loco* is given in §§ 19-20. For the formula cp. vii. 2, 9: ix. 2, 6.

classium: not used in this sense before the Silver Age; i. 2, 23 Non inutilem scio servatum esse a praeceptoribus morem, qui cum pueros in classes distribuerant, ordinem dicendi secundum vires ingenii dabant, et ita superiore loco quisque declamabat ut praecedere profectu videbatur. Huius rei iudicia praebebantur: ea nobis ingens palma, ducere vero classem multo pulcherrimum.

persuasio: frequent in this sense in Quintilian; for exx. see Bonnell's Lex. Tac. Agric. 11. superstitionum persuasione. The interference of parents is commented on also in ii. 7, 1 Illud ex consuetudine mutandum prorsus existimo in iis, de quibus nunc disserimus, aetatibus, ne omnia quae scripserint ediscant et certa, ut moris est, die dicant: quod quidem maxime patres exigunt atque ita demum studere liberos suos, si quam frequentissime declamaverint, credunt, cum profectus praecipue diligentia constet.

§ 22. primo ... libro: i. 2, 15 neque praeceptor bonus maiore se turba quam ut sustinere eam possit oneraverit.

recidet. Hor. A. P. 447 ambitiosa recidet ornamenta: Sat. 1. 10, 69 recideret omne quod ultra Perfectum traheretur.

laxabit &c.: 'he will either extend the period within which speaking is compulsory, or allow the pupil to distribute his matter over several days.'

dicendi necessitatem: cp. remissa ... ciborum atque exercitationum certa necessitate § 15, above. This would break in on the 'consuetudo classium certis diebus audiendarum' referred to in § 21.

materias dividere, i.e. he will allow the subject to be treated of in parts on successive declamation days.

§ 23. effecta. There is the same antithesis v. 13, 34 ut ... pro effectis relinquant vixdum inchoata.

inchoatae: Cic. de Off. i. § 153 cognitio manca atque inchoata ('imperfect'): de Nat. Deor. ii. § 33 a primis inchoatisque naturis ad ultimas perfectasque procedere: de Orat. i. § 5 inchoata ac rudia.

degustatae: cp. genera degustamus 1 § 104; the word means 'dip into,' 'skim over.'

Propter quod: see on 1 § 66. The idea contained in the relative is the superficial methods alluded to in *degustatae*: cp. facillima et maxime favorabilia decerpunt § 21. When such methods are adopted, says Quintilian, everything is sure to go wrong.

ut nec suo loco quidque ponatur, nec illa quae prima sunt servent suam legem, iuvenibus flosculos omnium partium in ea quae sunt dicturi congerentibus; quo fit ut timentes ne sequentia perdant priora confundant.

De Cogitatione.

VI. Proxima stilo cogitatio est, quae et ipsa vires ab hoc 1
accipit et est inter scribendi laborem extemporalemque fortunam
media quaedam et nescio an usus frequentissimi. Nam scribere
non ubique nec semper possumus, cogitationi temporis ac loci
plurimum est. Haec paucis admodum horis magnas etiam
causas complectitur; haec, quotiens intermissus est somnus, ipsis
noctis tenebris adiuvatur; haec inter medios rerum actus aliquid
invenit vacui nec otium patitur. Neque vero rerum ordinem modo, 2
quod ipsum satis erat, intra se ipsa disponit, sed verba etiam

servent suam legem: the commencement (illa quae prima sunt: cp. priora below) is not what it should be: it goes beyond reasonable limits, as the young men crowd together in the part each is to deliver the embellishments that would naturally be distributed throughout the whole (omnium partium), if the production were *diligenter effecta* and not merely *inchoata et quasi degustata*.

flosculos: ii. 5, 22 recentis huius lasciviae flosculis capti. The word is always used in a depreciatory sense: xii. 10, 73: vi. pr. § 9: (opp. to certos fructus). Cp. Seneca, Ep. 33 § 1 and § 7 viro captare flosculos turpe est.

timentes: the fear that they will not be able to finish makes them introduce into the earlier parts inapposite and confusing embellishments.

priora confundant = permisceant ea rebus alienis, i. e. with the ornamentation that would have been more appropriate later on.

§ 1. **stilo**: see on 1 § 2.

cogitatio, 'premeditation': cp. *commentatio* ('preparation') and *meditatio*. So ii. 6, 3: and below, 7 § 8. Cic. de Orat. ii. § 103 ita adsequor ut alio tempore cogitem quid dicam et alio dicam . . . sed certe eidem illi melius aliquanto dicerent si aliud sumendum sibi tempus ad cogitandum aliud ad dicendum putarent: cp. id. i. § 150 etsi utile est etiam subito saepe dicere, tamen illud utilius sumpto spatio ad cogitandum paratius atque adcuratius dicere . . . nam si subitam et fortuitam orationem commentatio et cogitatio facile vincit, hanc ipsam profecto adsidua ac diligens scriptura superabit. Cp. Brutus § 253.

et ipsa: 'likewise,' i. e. as well as the *facultas ex tempore dicendi*, which, as stated in 3 §§ 1–4, derives its strength mainly from the pen. See on 1 § 31.

extemporalemque fortunam: 'the chances of improvisation,' which depends so much on the inspiration of the moment (fortunam opp. to laborem): = 'fortunam quam ex tempore dicentes experimur' (Krüger). Cp. §§ 5, 6: and 7 § 13 successum extemporalem.

media quaedam: cp. xi. 2, 3 memoria . . . quasi media quaedam manus.

nescio an: see on 1 § 65.

somnus: cp. 3 § 25.

rerum actus, as inter ipsas actiones xii. 3, 2, 'in the midst of legal proceedings,' and so rather more special than *actum rei* 1 § 31, where see note. Cp. esp. Plin. Ep. ix. 25, 3 Nunc me rerum actus modice sed tamen distringit: and Suet. Aug. 32 triginta amplius dies . . . actis rerum accommodavit. In xi. 1, 47 actus is again quite general: in ceteris actibus vitae.

otium: 'inactivity.' A good advocate will be able to think out a speech even while a trial is going on.

§ 2. **satis erat**: see on 5 § 7 fas erat.

intra se ipsa, 'by itself': there is no need for any recourse to writing. This is

copulat totamque ita contexit orationem ut ei nihil praeter manum desit; nam memoriae quoque plerumque inhaeret fidelius quod nulla scribendi securitate laxatur.

3 Sed ne ad hanc quidem vim cogitandi perveniri potest aut subito aut cito. Nam primum facienda multo stilo forma est, quae nos etiam cogitantes sequatur: tum adsumendus usus paulatim, ut pauca primum complectamur animo, quae reddi fideliter possint: mox per incrementa tam modica ut onerari se labor ille non sentiat augenda vis et exercitatione multa continenda est, quae quidem maxima ex parte memoria constat.

4 Ideoque aliqua mihi in illum locum differenda sunt. Eo tandem pervenit ut is cui non refragetur ingenium acri studio adiutus tantum consequatur ut ei tam quae cogitarit quam quae scripserit atque edidicerit in dicendo fidem servent. Cicero certe Graecorum Metrodorum Scepsium et Empylum Rhodium nostrorumque Hortensium tradidit quae cogitaverant ad verbum in agendo rettulisse.

5 Sed si forte aliqui inter dicendum offulserit extemporalis color,

quite parallel to such expressions as 'virtus per se ipsa placet,' and 'medici ipsi se curare non possunt,' where the tendency is to keep *ipse* in the nominative so as to emphasise the subject. Cp. 5 § 2: 3 § 30.

scribendi securitate. Cp. the story of Theuth and Thamus, Phaedrus 274 sq., esp. 275 A *τοῦτο γὰρ τῶν μαθόντων λήθην μὲν ἐν ψυχαῖς παρέξει, μνήμης ἀμελετησίᾳ, κ.τ.λ.*: xi. 2, 9 quamquam invenio apud Platonem obstare memoriae usum litterarum: videlicet quod illa quae scriptis reposuimus velut custodire desinimus, et ipsa securitate dimittimus. Reliance on written memoranda, he says, may in the end make the mind incapable of retaining by a special effort what can be at any time recalled by a glance at the paper.

vim cogitandi: see on vim dicendi 1 § 1. For the thought cp. 3 § 9.

§ 3. **forma,** a pattern, model, or ideal: we must 'form our style' by constant writing, and attain to the ease described in 3 § 9 verba respondebunt, compositio sequetur, cuncta denique ut in familia bene instituta in officio erunt. For *facere formam* cp. 3 § 28 *faciendus usus.*

onerari: the labour is not perceptibly increased. So xi. 2, 41, of exercising the memory, tum cotidie adicere (decet) singulos versus, quorum accessio labori sensum incrementi non adferat.

in illum locum: memory is treated in xi. 2.

§ 4. **pervenit,** sc. vis, just as in 7 § 19 facilitas extemporalis is generally supplied.

ei . . . fidem servent: 'keep their faith with him,' i. e. are as much at his command when he comes to speak as, &c.

certe: see Introd. p. li.

Metrodorus of Scepsis in Mysia, a philosopher of the Academic school, and a pupil of Carneades. Cic. de Orat. ii. § 360 vidi enim ego summos homines et divina prope memoria, Athenis Charmadam, in Asia, quem vivere hodie aiunt, Scepsium Metrodorum, quorum uterque tamquam litteris in cera, sic se aiebat imaginibus in eis locis quos haberet quae meminisse vellet perscribere. Cp. Tusc. i. § 59.

Empylus is nowhere else mentioned.

Hortensium: Brut. § 301 memoria (erat) tanta quantam in nullo cognovisse me arbitror, ut quae secum commentatus esset ea sine scripto verbis eisdem redderet quibus cogitavisset: hoc adiumento ille tanto sic utebatur ut sua et commentata et scripta et nullo referente omnia adversariorum dicta meminisset. Cp. xi. 2, 24.

ad verbum. Cp. Plin. Ep. ix. 36, 1 cogito ad verbum scribenti emendantique similis.

§ 5. **si . . . aliqui:** see on 2 § 23.

extemporalis color, a sudden in-

non superstitiose cogitatis demum est inhaerendum. Neque enim tantum habent curae ut non sit dandus et fortunae locus, cum saepe etiam scriptis ea quae subito nata sunt inserantur. Ideoque totum hoc exercitationis genus ita instituendum est ut et digredi ex eo et redire in id facile possimus. Nam ut primum est domo 6
adferre paratam dicendi copiam et certam, ita refutare temporis munera longe stultissimum est. Quare cogitatio in hoc praeparetur, ut nos fortuna decipere non possit, adiuvare possit. Id autem fiet memoriae viribus, ut illa quae complexi animo sumus fluant secura, non sollicitos et respicientes et una spe suspensos recordationis non sinant providere: alioqui vel extemporalem temeritatem malo quam male cohaerentem cogitationem. Peius 7
enim quaeritur retrorsus, quia, dum illa desideramus, ab aliis

spiration, or 'happy thought': the notion of suddenness being contained in offulserit. *Color* must carry the idea here of something that 'sets off' the subject,—an unpremeditated turn of expression, embodying a thought which suddenly flashes on the speaker's mind. In the Bonnell-Meister edition it is said to denote the particular *complexion* given to the style by happy improvisation: but this seems too wide for what may be only an occasional divergence from the written word. Krüger takes it as the abstract for 'id quod habet colorem extemporalem' (dictorum ex tempore): a thought or expression which suddenly occurs, and which has on it the mark of improvisation. Cp. 'extemporalem fortunam' § 1, and 'scriptorum color' 7 § 7, which presents a sort of antithesis to 'extemporalis color': also 1 §§ 59, 116 with the notes.

superstitiose: i. 1, 13 non tamen hoc adeo superstitiose fieri velim.

demum: see on 1 § 44: Introd. p. li. Traian. ad Plin. Ep. 10, 33 Nobis autem utilitas demum spectanda est.

habent, sc. cogitata. What we premeditate is not so accurately thought out as to leave no room for extemporary chance (fortuna, cp. on § 1).

scriptis: even in *written* speeches, on which a greater degree of *cura* has been bestowed, sudden inspirations (subito nata) are often introduced during delivery.

§ 6. **domo adferre**: 'bring from the study'; cp. 7 § 30 quae domo adferunt: Cicero, Orat. § 89 domo adlata quae plerumque sunt frigida.

refutare = repudiare, 'reject,' 'despise,' the inspirations of the moment (temporis munera). Cic. Tusc. ii. § 55 inprimisque refutetur ac reiciatur Philocteteus ille clamor: pro Rab. Post. § 44 quam ... bonitatem ... non modo non aspernari ac refutare sed complecti etiam et augere debetis.

in hoc: see on 5 § 11.

decipere: 'nonplus' or embarrass us: make us to stumble. The chance opening must not find us unequipped with well-shaped thoughts: we must be ready to improve our opportunity.

non ... non sinant. The double negative hampers the clause, though it is simplified by making *non sinant* = *prohibeant*. Krüger compares ix. 3, 72. After the first *non* the words *fiet ut illa* must be repeated, or simply *ut*. Tr. 'It is by our powers of memory that we must secure the easy flow of what we have formulated in thought, instead of letting it keep us from looking ahead by anxious backward glances and the consciousness of being absolutely dependent on what we can recall to mind.' The last phrase describes a familiar style of oratory, referring as it does to those speakers 'qui apprennent par cœur et sont paralysés par la crainte de rester court.'—Fénelon, quoted by Hild.

extemporalem temeritatem, 'the rashness of improvisation': cp. § 1 above. Tac. Dial. § 6 Sed extemporalis audaciae atque ipsius temeritatis vel praecipua incunditas est.—For **alioqui**, see Introd. p. li.

§ 7. **Peius enim quaeritur retrorsus**: 'we are at a disadvantage in looking back.' It would be better to throw over our premeditated ideas altogether: while we are at a loss for them (illa) we miss others.

avertimur, et ex memoria potius res petimus quam ex materia. Plura sunt autem, si utrimque quaerendum est, quae inveniri possunt quam quae inventa sunt.

Quem ad modum extemporalis facilitas paretur et contineatur.

1 VII. Maximus vero studiorum fructus est et velut praemium quoddam amplissimum longi laboris ex tempore dicendi facultas; quam qui non erit consecutus mea quidem sententia civilibus officiis renuntiabit et solam scribendi facultatem potius ad alia opera convertet. Vix enim bonae fidei viro convenit auxilium in publicum polliceri quod praesentissimis quibusque periculis desit, intrare portum ad quem navis accedere nisi lenibus ventis vecta 2 non possit,—siquidem innumerabiles accidunt subitae necessitates vel apud magistratus vel repraesentatis iudiciis continuo agendi. Quarum si qua, non dico cuicumque innocentium civium, sed amicorum ac propinquorum alicui evenerit, stabitne mutus et salutarem petentibus vocem, statimque si non succurratur perit-

utrimque, i. e. ex memoria and ex materia: cp. 1 § 131 and 5 § 20. To the former corresponds chiastically *quae inventa sunt*, to the latter *quae inveniri possunt*.

§ 1. **civilibus officiis**: see note on 3 § 11.

renuntiabit ... convertet: the future as a mild imperative. Cp. 1 §§ 41, 58: 3 § 18. For this use of *renuntiare* cp. Plin. Ep. ii. 1, 8.

in publicum, 'for general use,' 'for the common good,' 'for the benefit of all and sundry.' The phrase is formed on the analogy of such expressions as 'in publicum,' 'in commune consulere,'—for the benefit of the state and the citizen. Cp. vi. 1, 7 in commune profutura. Introd. p. xlvii.

intrare portum. The infin. depends on *convenit*. For a similarly abrupt introduction of a figure in connection with, or to illustrate, the preceding thought cp. 1 § 4: 3 § 10 (omitting Burmann's *et* before *efferentes*). The meaning is generally understood to be that the advocate who undertakes legal business, though he has no power of extempore speaking, is as unconscionable as the pilot (cp. the simile in § 3) who engages to steer a ship into a harbour that can only be approached in mild weather. The one forgets that sudden emergencies may arise, calling for a power which he does not possess; the other does not take into consideration the sudden storms which may render his poor skill of no avail.—Hirt however (Jahr. des philol. Vereins zu Berlin 1888, p. 54) points out that this is to strain *intrare*: Quintilian cannot have meant to say that it 'shows bad faith *to enter* a harbour which can only be approached in good weather,'—for once you are in the harbour all is well. *Intrare* may be corrupt: see Crit. Notes.

§ 2. **siquidem**, *εἴγε, εἴπερ*, § 27 below, and often in Quintilian: 'iam apud Cicero nem perinde atque *quoniam* invenitur causam omnibus notam significans' (Günther).

apud magistratus: 'in virtue of some extraordinary procedure, and without the day having been appointed for the parties to the suit,' Hild.

repraesentatis: 'when a trial is suddenly brought on.' Cp. pecuniam repraesentare = ante diem solvere. Caes. B. G. i. 40, 14 se, quod in longiorem diem collaturus esset, repraesentaturum: Sen. Ep. 95 petis a me ut id quod in diem suam dixeram debere differri repraesentem.

cuicumque. See on 1 § 12 quocunque.

petentibus ... perituris: dat. of interest, after *quaeret*. For the sense cp. Cic. de Orat. i. § 251 Hoc nos si facere velimus ante condemnentur ei quorum causas receperimus quam totiens quotiens praescribitur Paeanem aut hymnum recitarimus.

uris, moras et secessum et silentium quaeret, dum illa verba fabricentur et memoriae insidant et vox ac latus praeparetur? Quae vero patitur hoc ratio, ut quisquàm possit orator aliquando 3 omittere casus? Quid, cum adversario respondendum erit, fiet? Nam saepe ea quae opinati sumus et contra quae scripsimus fallunt, ac tota subito causa mutatur; atque ut gubernatori ad incursus tempestatium, sic agenti ad varietatem causarum ratio mutanda est. Quid porro multus stilus et adsidua lectio et longa 4 studiorum aetas facit, si manet eadem quae fuit incipientibus difficultas? Perisse profecto confitendum est praeteritum laborem, cui semper idem laborandum est. Neque ego hoc ago ut ex tempore dicere malit, sed ut possit. Id autem maxime hoc modo consequemur.

Nota sit primum dicendi via; neque enim prius contingere 5 cursus potest quam scierimus quo sit et qua perveniendum. Nec satis est non ignorare quae sint causarum iudicialium partes, aut quaestionum ordinem recte disponere, quamquam ista sunt praecipua, sed quid quoque loco primum sit, quid secundum ac

statimque. *Statim* goes with *succurratur*, rather than with *perituris*: its position gives it emphasis. Cp. *continuo* agendi.

secessum et silentium: 3 § 28.

illa verba, ironical: illa tam egregia verba.

vox ac latus ('lungs'): often conjoined. Cp. Cic. Verr. iv. 30, 67 quae vox, quae latera: Brut. § 316. So xii. 11, 2 neque enim scientia modo constat orator, . . . sed voce, latere, firmitate. For *latus* cp. Hor. Ep. i. 7, 26: xii. 5: Sat. i. 9, 32.

§ 3. **ratio**: 'theory' of eloquence. Cp. 3 § 15, where it is opposed to *exercitatio*. —Others explain as = *ratio non patitur*, like *ratio non est, nulla ratio est*, there is no reason or sense in doing, &c.: Cic. Acad. ii. § 74 ironiam enim alterius perpetuam praesertim, nulla fuit ratio persequi: ib. § 17: in Verr. Act. i. 24: Caec. § 15: Tac. Hist. i. 32: iii. 22: and ad Herenn. iv. 18 ei rationi ratio non est fidem habere.

quisquam . . . orator: see on 2 § 6.

omittere casus: 'to leave sudden issues out of consideration,' i.e. to conduct his case strictly according to the lines of a written or premeditated speech, without allowing for the emergence of some unexpected fact in the evidence, or some difficulty suddenly raised by the other side. For *casus* cp. 1 § 2 paratam ad omnes casus eloquentiam: 3 § 3 unde ad subitos quoque casus . . . proferantur (opes), and below § 30: vi. 1, 42 at qui a stilo non recedunt aut conticescunt ad hos casus aut frequentissime falsa dicunt: xii. 9, 20 licet tamen praecogitare plura et animum ad omnes casus componere.

fallunt: when the opposing counsel does not pursue the line of argument we had anticipated, and against which we had prepared a written speech.

ad incursus: see on 2 § 1 ad exemplum.

§ 4. **longa studiorum aetas**: i. e. longum tempus in studiis consumptum. Cp. i. 8, 8: Hor. Sat. i. 4, 132.

malit . . . possit: sc. orator. For such omissions see note on congregat 1 § 7: and cp. quaerant § 6 and dicat § 25 below.

§ 5. **dicendi via**: the method, pathway, or track of the argument.

neque enim &c. The reason is given in the form of a simile: we cannot run a race without knowing the goal and the track, and it is the same with eloquence. For a similar figure cp. 3 § 10.

partes: i. e. prooemium, narratio, probatio, refutatio, epilogus. Cp. iii. 9, 1.

disponere: vii. 10, 5 quaestio omnis ac locus habet suam dispositionem.

primum . . . secundum: vii. 10, 5 Non enim causa tantum universa in quaestiones ac locos diducenda est, sed hae

deinceps: quae ita sunt natura copulata ut mutari aut intervelli
6 sine confusione non possint. Quisquis autem via dicet, ducetur ante omnia rerum ipsa serie velut duce, propter quod homines etiam modice exercitati facillime tenorem in narrationibus servant. Deinde quid quoque loco quaerant scient, nec circumspectabunt nec offerentibus se aliunde sensibus turbabuntur nec confundent ex diversis orationem velut salientes huc illuc nec
7 usquam insistentes. Postremo habebunt modum et finem, qui esse citra divisionem nullus potest. Expletis pro facultate omnibus quae proposuerint, pervenisse se ad ultimum sentient.

Et haec quidem ex arte, illa vero ex studio: ut copiam sermonis optimi, quem ad modum praeceptum est, comparemus, multo ac fideli stilo sic formetur oratio ut scriptorum colorem etiam quae subito effusa sint reddant, ut cum multa scripserimus

ipsae partes habent rursus ordinem suum. Nam et in prooemio primum est aliquid et secundum ac deinceps, &c.

intervelli: cp. xii. 9, 17.

§ 6. via dicet: 'methodically,' 'systematically,' cp. dicendi via § 5. So ii. 17, 41 via id est ordine. Cic. Brut. § 46 (ait Aristoteles) antea neminem solitum via nec arte, sed adcurate tamen et de scripto plerosque dicere: Orat. §§ 10, 116 ratione et via disputare, docere: de Fin. ii. § 3 (oratio) quae via quadam et ratione habetur. Roby 1236. See Crit. Notes.

velut: see on 1 § 5. It softens the expression *serie . . . duce*, being equivalent to 'ut ita dicam.' The collocation *ducetur . . . duce* is to be classed among the rather negligent repetitions of which a list is given on 2 § 23. Becher compares Cic. de Nat. Deor. ii. § 135 depulsum et quasi detrusum cibum accepit depellit (where J. B. Mayor however reads delapsum): cp. ib. § 145. For 'serie ducere' cp. xi. 2. 39 etiam quae bene composita erunt memoriam serie sua ducent.

propter quod: see on 1 § 66: 5 § 23.

quaerant, 'look for as matter of discourse,' as 6 § 7. The occurrence of *homines* in the interval leads up from the singular *quisquis* to the plural.

sensibus: see on 3 § 33.

confundent ex diversis: 'make it a jumble of incongruities.'

huc illuc: Cic. ad Att. ix. 9, 2 ne . . . cursem huc illuc via deterrima.

§ 7. citra: see on 1 § 2.

divisionem: 'here the distribution of the matter of the speech both into the general divisions and subordinate heads, and also into the minuter passages and sentences; their order constituting the *via dicendi*.' Frieze.

Expletis . . . quae proposuerint: 'when they have overtaken all the points advanced,' exhausted the various heads of their discourse. v. 10, 109 nec minus in hoc curae debet adhiberi quid proponendum quam quomodo sit quod proposueris probandum.

haec quidem &c. The meaning is that while the observance of the foregoing precepts (haec) depends on knowledge of theory (ars), as embodied in specific rules and directions, what is now to come (illa) demands *studium*, i. e. scientific exercise, applied to reading, imitation, writing, and the practice of speaking (cp. 1 § 1). The sentence is an awkward one: it is best explained by making the *ut* before *copiam* co-ordinate with the *ut* before *cum multa scripserimus*, and supplying a corresponding *ut* with *formetur*. *Illa* then introduces all three clauses, the first referring mainly to *legere*, the second to *scribere*, and the third to *dicere*. The precepts in regard to reading and imitation (quemadmodum praeceptum est) are found in chs. i and ii: writing is covered by chs. iii, iv and v: while speech is dealt with in the present chapter.

fideli stilo, the 'conscientious practice of composition.'

scriptorum colorem: see 6 § 5.

effusa sint: cp. 3 § 17 componunt quae effuderant.

cum multa scripserimus. The prac-

etiam multa dicamus. Nam consuetudo et exercitatio facilitatem 8
maxime parit: quae si paulum intermissa fuerit, non velocitas
illa modo tardatur, sed ipsum *os* coit atque concurrit. Quam-
quam enim opus est naturali quadam mobilitate animi, ut, dum
proxima dicimus, struere ulteriora possimus semperque nostram
vocem provisa et formata cogitatio excipiat; vix tamen aut 9
natura aut ratio in tam multiplex officium diducere animum
queat ut inventioni, dispositioni, elocutioni, ordini rerum verbor-
umque, tum iis quae dicit, quae subiuncturus est, quae ultra
spectanda sunt, adhibita vocis, pronuntiationis, gestus observa-
tione, una sufficiat. Longe enim praecedat oportet intentio ac 10
prae se res agat, quantumque dicendo consumitur, tantum ex
ultimo prorogetur, ut, donec perveniamus ad finem, non minus
prospectu procedamus quam gradu, si non intersistentes offens-
antesque brevia illa atque concisa singultantium modo eiecturi
sumus.

tice of speaking (including extempore utterance) is to come *after* writing: cp. 1 § 3 sq.

§ 8. **consuetudo et exercitatio**, referring only to the last-mentioned precept, *ut multa dicamus*.

velocitas illa. The demonstr. is vivid, —'the requisite rapidity,' that which we either have acquired or hope to acquire.

os coit atque concurrit. Cp. xi. 3, 56 est aliis concursus oris et cum verbis suis colluctatio: viii. 3, 45 littera quae exprimi nisi labris coeuntibus non potest: xi. 3, 121 his accedunt vitia non naturae, sed trepidationis, cum ore concurrente rixari. "Os concurrit cum prae anxietate dicentis musculi oris invitis etiam trahuntur et convelluntur ut labia et lingua quasi trepident." Wolff.

mobilitate animi: cp. § 22. His mind must be quick of movement in order to express properly what is to be said on the instant (*proxima* corresponding to *nostram vocem*), and at the same time be shaping (*struere*) what is further on (*ulteriora* corresponding to *provisa et formata cogitatio*). Tr. proxima, 'what we are about to say': nostram vocem, 'what has just been said.' For provisa cp. on 3 § 10.

§ 9. **ratio**, cp. note on § 3.

quae dicit, sc. 'orator,' as with *sufficiat* 'animus' must be supplied. Cp. on § 4.

vocis . . . gestus. See 1 § 17 for a similar enumeration, and cp. the note.

una = simul, which indeed Halm substitutes for it in his text.

§ 10. **intentio**: cp. intendunt animum 1 § 24.

prae se res agat. The mind must pursue or chase, as it were, the ideas that are still in front of it, and have them available in advance.

consumitur . . . prorogetur: expressions derived from banking transactions. 'In proportion as the speaker pays out, must he make advances to himself out of what is to come later.' For this use of *prorogare* see the Lexx. **Ex ultimo** was understood by Wolff to mean *ex eo quod modo dictum est*: but Becher (Quaest. Quint. p. 9) pointed out that it = 'vom Ende aus,' and correctly rendered the whole sentence 'so viel im Reden drauf geht, so viel muss er sich im Voraus vom Ende aus flüssig machen und so gewissermassen seine Zahlungsfähigkeit länger hinausschieben,'—ut ne in inopiam redactus bonam copiam eiuret. The speaker is to be continually drawing from his reserve funds (*ex ultimo*, i. e. from the part of his subject-matter that remains) just so much as he is expending in delivery.

prospectu procedamus: cp. xi. 2, 3 nam dum alia dicimus, quae dicturi sumus intuenda sunt: ita cum semper cogitatio ultra eat, id quod est longius quaerit, quidquid autem repperit quodam modo apud memoriam deponit, quod illa quas media quaedam manus acceptum ab inventione tradit elocutioni.

si non . . . eiecturi sumus: 'if we

11 Est igitur usus quidam inrationalis, quam Graeci ἄλογον τριβήν vocant, qua manus in scribendo decurrit, qua oculi totos simul in lectione versus flexusque eorum et transitus intuentur et ante sequentia vident quam priora dixerunt. Quo constant miracula illa in scaenis pilariorum ac ventilatorum, ut ea quae emiserint
12 ultro venire in manus credas et qua iubentur decurrere. Sed hic usus ita proderit, si ea de qua locuti sumus ars antecesserit, ut

want to avoid coming to a standstill, stuttering, and giving forth our short, broken phrases, like persons gasping out what they have to say.'—For **offensantes** cp. *offensator* 3 § 10: and for **brevia illa** 2 § 17 illud frigidum et inane.

§ 11. **inrationalis**: 'mechanical,' 'unscientific.' Cp. ii. 15, 23 quidam eam neque vim neque scientiam neque artem putaverunt, sed Critolaus usum dicendi (nam hoc τριβή significat).... For the opposition between τέχνη and τριβή ('knack') see Plato, Phaedrus 260 E οὐκ ἔστι τέχνη ἀλλ' ἄτεχνος τριβή: Gorgias 501 A κομιδῇ ἀτέχνως ... ἔρχεται ... ἀλόγως τε παντάπασιν, ὡς ἔπος εἰπεῖν ... τριβὴ καὶ ἐμπειρία: ib. 463 B.

manus ... decurrit. Cp. Cic. de Orat. ii. § 130 neque enim quotiens verbum aliquod est scribendum nobis, totiens eius verbi litterae sunt cogitatione conquirendae; nec quotiens causa dicenda est, totiens ad eius causae seposita argumenta revolvi nos oportet, sed habere certos locos, qui ut litterae ad verbum scribendum, sic illi ad causam explicandam statim occurrant.

versus: see on 1 § 38.

flexus ... et transitus. These words are generally taken in their literal sense; but the rendering 'turns and transitions' ('Wendungen and Uebergänge') seems not sufficiently to explain the passage. May *flexus* not refer here to the modulation of the voice, as frequently in Quintilian (v. Bonn. Lex.), and *transitus* to the punctuation which marks the passage from one clause to another? In reading the eye takes in all this in advance. Tr. 'observe the intonations and the stops.' On the other hand Frieze (who alone of the commentators seems to have felt any difficulty): 'the action of the eye itself in reading is ascribed to the lines of the manuscript. *Flexus* seems to refer to the turning of the eye from the end of a line to the beginning of the next, and *transitus* the passing from one column of the manuscript to the next.' But this explanation of *transitus* can hardly be right.

dixerunt, sc. lectores,—before the reader has articulated (to himself) what comes first, the eye runs on to what follows. For the change of subject cp. § 9.

miracula = θαύματα, 'conjuring-tricks.'

pilariorum ac ventilatorum: 'jugglers and professors of legerdemain.' For the former (who resembled the Indian juggler) see Rich's Dict. Ant. s. v., where a figure is shown from a Diptych in the Museum at Verona exhibiting dexterous feats with a number of balls, 'throwing them up with both hands, catching them on, and making them rebound from, the inner joint of the elbow, leg, forehead, and instep, so that they kept playing in a continuous circle round his person without falling to the ground, as minutely described by Manilius (*Astron.* 169–171).' The *ventilator* was one who winnowed grain with the *ventilabrum* (see Rich. s. v.), and so is generally taken here of a juggler 'tossing his balls into the air as the winnower does his corn'; but looking to the use of *ventilare* for to 'conjure away' (magicis artibus vitas insontium et manibus accitis ventilare, Imp. Constant. cod. 9, 18, 6 and cod. Th. 9, 16, 5), I prefer Professor Key's explanation of the word, 'a juggler, as affecting to toss things away with an οἴχεται, or with a puff of breath': cp. Prudent. Peristeph. x. 78 tu ventilator urbis et vulgi levis procella.—The genitives are to be referred to *scaenis*, not *miracula*.

ut ea: for this constr. see on 1 § 58.

in manus: Krüger and Dosson are wrong in taking this of the hands of the spectators. The balls return to the hands of the performers themselves. For *qua* (sc. via) cp. ii. 20, 2 multos video qua vel impudentia vel fames duxit ruentes: ix. 1, 19: xii. 10, 61.

§ 12. **ita ... si**, in a limiting sense (= ita demum si), 'only so far as.' Cp. xi. 3, 130 ambulantem loqui ita demum oportet si in causis publicis, &c. In Brut.

ipsum illud quod in se rationem non habet in ratione versetur. Nam mihi ne dicere quidem videtur nisi qui disposite, ornate, copiose dicit, sed tumultuari. Nec fortuiti sermonis contextum 13
mirabor umquam, quem iurgantibus etiam mulierculis superfluere video, cum eo quod, si calor ac spiritus tulit, frequenter accidit ut successum extemporalem consequi cura non possit. Deum tunc 14
adfuisse, cum id evenisset, veteres oratores, ut Cicero, dictitabant. Sed ratio manifesta est. Nam bene concepti adfectus et recentes rerum imagines continuo impetu feruntur, quae nonnumquam mora stili refrigescunt et dilatae non revertuntur. Utique vero,

§ 105 Cicero has cum *ita* heres institutus esset *si* pupillus ante mortuus esset. In this restrictive sense *ita* is more commonly followed by *ut* (Verr. iv. § 150): sometimes by *cum* (Brut. § 222). In Top. § 44 we have agens de eo qui testamento *sic* heredem instituisset *ut* si filius natus esset, &c.

locuti sumus, i. e. in §§ 5–7.

quod . . . non habet: cp. § 11 usus inrationalis, where there is no consciousness of method.

in ratione versetur = arte, artis et rationis praeceptis contineatur. Though mechanical, through habit it should be based on method and rational principle.

nisi qui &c. Cp. Cic. de Orat. i. § 48 Sin oratoris nihil vis esse nisi *compositе ornate copiose* loqui, &c. The first refers to *collocatio*, the second to *elocutio*, and the third to *inventio*.

tumultuari, to 'rant.' Cp. vii. pr. § 3 oratio carens hac virtute (sc. ordine) tumultuetur necesse est: ii. 12, 11 cum interim non actores modo aliquos invenias, sed, quod est turpius, praeceptores etiam qui brevem dicendi exercitationem consecuti omissa ratione, ut tulit impetus, passim tumultuentur, eosque qui plus honoris litteris tribuerunt ineptos et ieiunos et tepidos et infirmos, ut quodque verbum contumeliosissimum occurrit, appellent.

§ 13. fortuiti sermonis, 'random talk.'

contextum = continuam orationem, cp. § 26. The word denotes mere continuity of speech, a mere train of words.

superfluere video: see Crit. Notes.

cum eo quod, 'with this consideration that,' connects in a loose manner with what goes before: 'and this I say with the addition that,' &c. The usual explanation is 'with the exception or limitation that,' &c.: so Günther 'postquam sese mirari nunquam fortuiti sermonis contextum dixit, hoc enuntiato a "cum eo quod" pendente orationi moderatur et concedit frequenter, si calor ac spiritus tulerit, curam consequi non posse successum extemporalem': cp. Cic. ad Att. vi. 1, § 4 sit sane, quoniam ita tu vis, sed tamen cum eo, credo, quod sine peccato meo fiat. But Quintilian is not 'taking back' what he has said in 'nec mirabor': he is going on to add what is really an independent statement. Other uses of *cum eo quod* occur ii. 4, 30 cum eo quidem, quod vix ullus est tam communis locus, qui possit cohaerere cum causa nisi aliquo propriae quaestionis circulo copulatus: xii. 10, 47 cum eo quod, si non ad luxuriam ac libidinem referas, eadem speciosiora quoque sint quae honestiora. See Introd. p. liii.

spiritus: see on 1 § 27.

tulit. For *ferre* used absolutely: cp. 3 § 7 si feret flatus, and such phrases as 'si occasio tulerit.' Krüger supplies *ali quem*, comparing 1 § 110.—For the perfect, used like the Greek aorist to denote repeated occurrence, cp. refrixit 3 § 6, and accessit . . . restitit § 14 below.

ut . . . possit—that the success of such impromptu speaking is not attained by study and premeditation (cura).

§ 14. ut Cicero. No such saying can be found in Cicero's extant works: cp. however de Orat. i. § 202. For the reading see Crit. Notes.

ratio manifesta est: cp. 5 § 3.

bene concepti adfectus, 'emotion profoundly felt': v. on § 15 and cp. vi. 2, 30 has (imagines rerum) quisquis bene conceperit is erit in adfectibus potentissimus.

recentes rerum imagines: 'fresh,' 'vivid' conceptions, or ideas: a lively imagination.

continuo impetu feruntur: 'sweep along in uninterrupted course.'

refrigescunt, cp. 3 § 6, and § 33.

utique: see on 1 § 20.

cum infelix illa verborum cavillatio accessit et cursus ad singula vestigia restitit, non potest ferri contorta vis; sed, ut optime vocum singularum cedat electio, non continua sed composita est. 15 Quare capiendae sunt illae, de quibus dixi, rerum imagines, quas vocari *φαντασίας* indicavimus, omniaque, de quibus dicturi erimus, personae, quaestiones, spes, metus, habenda in oculis, in adfectus recipienda; pectus est enim, quod disertos facit, et vis mentis. Ideoque imperitis quoque, si modo sunt aliquo adfectu 16 concitati, verba non desunt. Tum intendendus animus, non in aliquam rem unam, sed in plures simul continuas, ut si per aliquam rectam viam mittamus oculos simul omnia quae sunt in ea circaque intuemur, non ultimum tantum videmus, sed usque

infelix . . . . verborum cavillatio: of the morbid carping self-criticism spoken of in 3 § 10: 1 § 115. For *infelix* see on 1 § 7.

non potest ferri contorta vis: 'there can be no energy in the swing,' a figure taken from the discharge of missile weapons, such as the sling and the javelin. *Vis contorta fertur* = the *vis* (of the speech) is 'whirled and sped onward': for *ferri* cp. ix. 4, 112 oratio quae ferri debet et fluere. For the whole expression cp. Cic. Orator § 234 Demosthenes! cuius non tam vibrarent fulmina illa, nisi numeris contorta ferrentur, (Quint. ix. 4. 55,) where *contorquere* describes the whirling action which imparts to the missile that rotating movement by which (as with our rifled guns) it is made more certain to hit the mark: see Sandys ad loc. Quintilian has a similar figure in ix. 4, 9 mihi compositione velut amentis quibusdam nervisve intendi et concitari sententiae videntur.

ut = though.

continua . . . composita, 'the style is not all of one pattern, but rather a patchwork,'—it does not flow on spontaneously, but is elaborately put together. The subject *oratio* must be supplied out of the context: cp. § 26, and 1 §§ 7 and 29. Becher renders 'nicht aus ganzem Holze (geschnitten) sondern geleimt,'—not all of one piece but glued together: and compares 'corpora continua' and 'composita' in Sen. xvii. 2, 6 (102),—'organisms' and mechanical fabrics.

§ 15. de quibus dixi. Cp. vi. 2, 29 Quas *φαντασίας* Graeci vocant (nos sane visiones appellemus) per quas imagines rerum absentium ita repraesentantur animo ut eas cernere oculis ac praesentes habere videamur, has quisquis bene conceperit is erit in adfectibus potentissimus. So of the creations of the painter's fancy, xii. 10, 6 concipiendis visionibus, quas *φαντασίας* vocant, praestantissimus Theon Samius.

dicturi erimus. The careful selection of the tense is to be noted: cp. Cic. de Orat. i. § 223 eorum apud quos aliquid aget aut erit acturus mentes sensusque degustet, where *agit* is contemporaneous with *degustet*, while *erit acturus* is regarded as still future.—There is negligence in the juxtaposition of *dixi* and *dicturi erimus*.

in adfectus recipienda, sc. that emotions may thereby be excited which shall find expression in what we say. The intensity of these emotions will depend on the vividness of the images in the mind.

pectus: 'feeling.' The sentence is carefully arranged: besides the chiasmus above (*habenda in oculis, in adfectus recipienda*) *pectus* now takes up *in adfectus recipienda*, while vis mentis refers to *habenda in oculis*, and denotes accordingly force or clearness of conception.

§ 16. Tum, if allowed to stand (see Crit. Notes), does not introduce a help to oratory, like *pectus* above (cp. si modo sunt aliquo adfectu concitati), and addit ad dicendum etiam *pudor* stimulos in the following sentence. The words from *pectus est enim* to *verba non desunt* form a parenthesis, and *tum intendendus* resumes the previous recommendation, *omniaque de quibus dicturi erimus . . . recipienda*. This is clear from the correspondence of participles, *capiendae . . . habenda . . . recipienda . . . intendendus*.

continuas, here of things that 'hang together': tr. 'in an orderly sequence.'

circa, 'on either side.'

ad ultimum. Addit ad dicendum etiam pudor stimulos, mirumque videri potest quod, cum stilus secreto gaudeat atque omnes arbitros reformidet, extemporalis actio auditorum frequentia, ut miles congestu signorum, excitatur. Namque et difficiliorem 17
cogitationem exprimit et expellit dicendi necessitas, et secundos impetus auget placendi cupido. Adeo pretium omnia spectant ut eloquentia quoque, quamquam plurimum habeat in se voluptatis, maxime tamen praesenti fructu laudis opinionisque ducatur. Nec quisquam tantum fidat ingenio ut id sibi speret incipienti 18
statim posse contingere, sed, sicut in cogitatione praecepimus, ita facilitatem quoque extemporalem a parvis initiis paulatim perducemus ad summam, quae neque perfici neque contineri nisi usu potest. Ceterum pervenire eo debet ut cogitatio non utique 19
melior sit ea, sed tutior, cum hanc facilitatem non in prosa modo multi sint consecuti, sed etiam in carmine, ut Antipater Sidonius et Licinius Archias (credendum enim Ciceroni est)—non quia

pudor = 'amour-propre,' sense of honour as (possibly) to be compromised by failure.

stilus secreto: 3 § 23 sq.

congestu signorum: the 'crowded standards,'—of the moment when the legion is about to advance, and the standard of every company is set in motion at the same time. This is better than to take it of the assembling of the standard-bearers with their ensigns round the general's tribunal, while he addresses the army on the eve of battle.

§ 17. **difficiliorem**: thought that labours, is slow to find utterance.

expellit, stronger than *exprimit*: cp. 3 § 6.

secundos impetus, 'the favourable glow,'—the 'élan' so helpful for the expression of thought.

pretium, like *praemium* in a parallel passage, Tac. Dial. 36: ita ad summa eloquentiae praemia magna etiam necessitas accedebat, et quo modo disertum haberi pulchrum et gloriosum sic contra mutum et elinguem videri deforme habebatur.

quamquam, with subj. 1 § 33.

opinionis, 'reputation,' the favourable estimate which others form of us: see on 5 § 18 and cp. § 24 below: Cic. pro Arch. § 26. Introd. p. xliv.

§ 18. **id**, i. e. ut ex tempore dicere possit: the faculty of improvisation.

praecepimus: 6 § 3.

contineri, 6 § 3 augenda vis et exercitatione multa continenda est.

§ 19. **debet**. The subject which the editors generally say is to be supplied is 'facilitas extemporalis': cp. 6 § 4. But Becher is probably right in supplying a personal subject (as 1 § 7: 2 § 24: 7 §§ 4, 25),—'the orator,' 'the budding rhetorician,' or even *τις*: cp. nec quisquam. If *extemporalis facilitas* were the subject of the sentence, *ipsa* would have been expected instead of *ea*. See Critical Notes.

non utique: 'not of course,' 'not necessarily.' See on 1 § 20: cp. xii. 2, 18.

in prosa: see on 1 § 81.

Antipater of Sidon, an Alexandrine poet, cir. B.C. 135. Cic. de Orat. iii. § 194 quod si Antipater ille Sidonius . . . solitus est versus hexametros aliosque variis modis atque numeris fundere ex tempore, tantumque hominis ingeniosi ac memoris valuit exercitatio ut, cum se mente ac voluntate coniecisset in versum, verba sequerentur, quanto id facilius in oratione, exercitatione et consuetudine adhibita, consequemur!

Archias. Cic. pro Arch. 8 § 18 quotiens ego hunc vidi, cum litteram scripsisset nullam, magnum numerum optimorum versuum de iis ipsis rebus quae tum agerentur dicere ex tempore.

non quia . . . non. For the subjunctive, see Introd. p. liv: cp. § 31, below.

nostris quoque temporibus non et fecerint quidam hoc et faciant. Quod tamen non ipsum tam probabile puto (neque enim habet aut usum res aut necessitatem) quam exhortandis in hanc spem,
20 qui foro praeparantur, utile exemplum. Neque vero tanta esse umquam *debet* fiducia facilitatis ut non breve saltem tempus, quod nusquam fere deerit, ad ea quae dicturi sumus dispicienda sumamus, quod quidem in iudiciis ac foro datur semper; neque
21 enim quisquam est qui causam quam non didicerit agat. Declamatores quosdam perversa ducit ambitio ut exposita controversia protinus dicere velint, quin etiam, quod est in primis frivolum ac scaenicum, verbum petant quo incipiant. Sed tam contumeliosos in se ridet invicem eloquentia, et qui stultis videri
22 eruditi volunt, stulti eruditis videntur. Si qua tamen fortuna tam subitam fecerit agendi necessitatem, mobiliore quodam opus erit ingenio, et vis omnis intendenda rebus et in praesentia remittendum aliquid ex cura verborum, si consequi utrumque non dabitur. Tum et tardior pronuntiatio moras habet et suspensa ac velut dubitans oratio, ut tamen deliberare, non

Becher rightly explains (Bursian's Jahresb.) that *credendum enim Ciceroni est* is to be bracketed as a parenthesis of the writer's to Antipater Sidonius and Licinius Archias, —examples which give the motive for the half apology *non quia*, &c. Tr. 'though I do not wish to be understood to mean that,' &c. Others explain the sentence as elliptical: 'I do not quote Cicero's authority because we have not abundant examples in our own times, but because his authority, at any rate, will be unquestioned,' Frieze.

quidam. Hild thinks the reference must be particularly to Statius: Silv. 1 pr. hos libellos qui mihi subito calore et quadam festinandi voluptate fluxerunt: and iii. pr. libellos . . . subito natos. Possibly also to Remmius Palaemon, the teacher of Quintilian: Suet. Gram. 23 poemata faciebat ex tempore.

quod . . . ipsum. 'This accomplishment in itself,' viz. facilitas ex tempore carmina fingendi.

in hanc spem = huius in rei spem. Cp. 3 § 2 sine hac conscientia.

§ 20. non . . . saltem: see on 2 § 15.

didicerit. In acquainting himself with the facts of a case, and considering (however briefly) the principles applicable to it, the judicial pleader has always some little time to think over his speech.

§ 21. Declamatores: see on 1 § 71.

ambitio: see Introd. p. xliv.

exposita controversia, 'as soon as the question is stated.'

frivolum, 'in bad taste,' a word characteristic of the Silver Age.

scaenicum, 'theatrical.' On the stage, actors often start off with such a 'cue.' Cp. i. 11, 3 plurimum . . . aberit a scaenico: xi. 3, 57 modulatio scaenica: ib. § 123 nam et complodere manus scaenicum est et pectus caedere. We may also recall 'nedum ille scaenicus (Nero)': Tac. Ann. xv. 59.

§ 22. vis omnis intendenda rebus. Cp. Cato's golden rule for the speaker, rem tene verba sequentur: Cic. de Orat. ii. § 146: iii. § 125: Hor. A. P. 311.

non dabitur, cp. § 29: Verg. Aen. i. 408 cur dextrae iungere dextram non datur?

tardior pronuntiatio. The opposite is *citata* xi. 3, 111 aliis locis citata aliis pressa conveniet pronuntiatio.

habet, 'secures.' Krüger (3rd ed.) would prefer to read *habebit*.

suspensa . . . dubitans: a 'slow and undecided style of speaking,' in which one is, as it were, feeling one's way. Tac. Ann. i. 11 of Tiberius, suspensa semper et obscura verba.

haesitare videamur. Hoc, dum egredimur e portu, si nos non- 23
dum aptatis satis armamentis aget ventus; deinde paulatim
simul euntes aptabimus vela et disponemus rudentes et impleri
sinus optabimus. Id potius quam se inani verborum torrenti
dare quasi tempestatibus quo volent auferendum.

Sed non minore studio continetur haec facultas quam paratur. 24
Ars enim semel percepta non labitur, stilus quoque intermissione
paulum admodum de celeritate deperdit: promptum hoc et in
expedito positum exercitatione sola continetur. Hac uti sic
optimum est ut cotidie dicamus audientibus pluribus, maxime
de quorum simus iudicio atque opinione solliciti; rarum est
enim ut satis se quisque vereatur. Vel soli tamen dicamus
potius quam non omnino dicamus. Est alia exercitatio cogitandi 25

§ 23. **hoc**, sc. fieri potest. For the ellipse cp. vi. 4, 10 hoc, dum ordo est et pudor: xi. 1, 76 hoc et apud eos.

dum egredimur, &c. As in § 1 the simile takes the place of the main thought without any word of introduction: cp. athleta 1 § 4.

simul. The juxtaposition of *simul* and *euntes* reminds us of the Greek constr. of ἅμα with a participle = ἅμα πορευόμενοι.

aptabimus ... optabimus. The assonance is surely an example of Quintilian's negligent style, rather than (as Krüger thinks) an intentional pun. So *aptatis ... aptabimus*, in this passage.

§ 24. **ars**: cp. on § 7.

non labitur. The sense is clear, though the reading is very uncertain: 'la connaissance théorique une fois acquise ne se perd pas,' Hild, who suspects that *animo* or *mente* has fallen out. Cp. de Orat. ii. § 109 ante enim praeterlabitur (sc. definitio) quam percepta est. *Labi* by itself well expresses the gradual 'oozing away' of anything from the mind. Verg. Ecl. i. 63 quam nostro illius labatur pectore vultus. It might however be preferable to read *nunquam* instead of *non*. See Crit. Notes.

deperdit. Cic. Verr. ii. 2, 30 ut ne quid de libertate deperderit.

promptum hoc et in expedito positum: 'this promptitude and readiness for action.' The neuter of the adj. and the part. are used along with the demonstrative in place of abstract nouns, in which Latin is not strong. Cp. Livy vii. 8, 5 diu non perlitatum tenuerat dictatorem: Tac. Ann. iii. 80 Capito insignitior infamia fuit quod ... egregium publicum et bonas domi artes dehonestavisset; v. Nägelsbach, Lat. Stil. p. 98 sq. and 140 sq.: Introd. p. xlviii.

rarum est ut = raro fit ut. Cp. primum est ut 2 § 18.

non omnino. The adverb strengthens the negative (cp. οὐ πάνυ), instead of the negative being employed for the negation of the adverb. So often *prorsus* and *sane*.

§ 25. **est alia exercitatio cogitandi ... persequendi.** There is a similar transition at ix. 2, 57 est alia non quidem reticentia. The sequence of thought is as follows: the best method of acquiring and maintaining the *facultas ex tempore dicendi* is to discourse daily before competent hearers: if that is not possible *soli tamen dicamus*; this is better than not speaking at all. There is another *exercitatio* (i. e. as a help to keeping up the *facultas ex tempore dicendi*), viz. the going over our subject-matter in silent thought, as we can do always and everywhere. *Cogitandi* and *persequendi* are genitives of definition, or epexegetic genitives (standing in the place of appositional infinitives): cp. exitus mortis, τέλος θανάτοιο, and (cited by Krüger) Cic. de Fin. iii. 14, 45 denique ipsum bonum quod in eo positum est ut naturae consentiat, crescendi accessionem (= accessionem quae fit crescendo) nullam habet: de Orat. 1 § 90 quod consuetudo exercitatioque et intellegendi prudentiam (= prudentiam quae cernitur in intellegendo, or prudentiam ad intellegendum) acueret et eloquendi celeritatem incitaret. With

totasque materias vel silentio (dum tamen quasi dicat intra se ipsum) persequendi, quae nullo non et tempore et loco, quando non aliud agimus, explicari potest, et est in parte utilior quam
26 haec proxima; diligentius enim componitur quam illa, in qua contextum dicendi intermittere veremur. Rursus in alia plus prior confert, vocis firmitatem, oris facilitatem, motum corporis, qui et ipse, ut dixi, excitat oratorem et iactatione manus, pedis supplosione, sicut cauda leones facere dicuntur, hortatur. Stud-
27 endum vero semper et ubique. Neque enim fere tam est ullus dies occupatus, ut nihil lucrativae, ut Cicero Brutum facere tradit,

exercitatio, supply 'continendi facultatem ex tempore dicendi.'

totasque materias . . . persequendi: cp. 5 § 21 per totas ire materias.

tamen: i. e. even though it be *silentio*.

dicat. Again the subject (sc. orator) is to be supplied out of the context. Cp. 1 § 7.

explicari potest: 'can have full scope given to it,' an exercise in which we can indulge freely.

in parte, often in Quintilian. See on 1 § 88.

haec proxima: viz. that recommended in § 24 ut cotidie dicamus audientibus pluribus: to which *illa* and *prior* in § 26 refer.

§ 26. diligentius enim componitur quam illa: 'it (i. e. discourse thus premeditated) is more accurately put together.' The grammatical subject of *componitur* is *exercitatio cogitandi*, &c., but the verb is chosen with reference to the train of thought which the mind is exercised in pursuing. The virtual subject is thus rather *oratio quam cogitando persequimur*, or *tacita oratio* (as shown by *dum tamen quasi dicat intra se ipsum*). *Illa* (like *proxima*) refers to the practice of extempore speaking, either alone or in the presence of others. Grammatically the *exercitatio* of § 24 must be understood along with it: logically the *oratio* which is the result of that *exercitatio*.—Krüger (3rd ed.) takes *componitur* as used impersonally, but that would seem to be impossible without some reference to *exercitatio cogitandi*. The sentence, though grammatically awkward, is quite consistent with Quintilian's loose style of writing, so that there seems no necessity for such a device about *componitur*, or for Gertz's conjecture *in illa*: see Crit. Notes.

contextum dicendi: cp. § 13.

veremur, with infin. as 1 § 101, and even in Cicero: cp. the striking instance de Fin. ii. § 39 quos non est veritum in . . . voluptate . . . summum bonum ponere.

Rursus, 'on the other hand.'

in alia . . . confert. See on 1 § 1 for the constr. of *conferre* (*συμφέρειν*): cp. 5 § 11 in hoc facient.

prior, viz. speaking.

firmitatem. In such enumerations Quintilian does not repeat the prep.: cp. 2 § 16.

oris facilitatem = 'ease of utterance.'

ut dixi, 3 § 21.

pedis supplosione. Cp. xi. 3, 128 pedis supplosio ut loco est opportuna, ut ait Cicero, in contentionibus aut incipiendis aut finiendis, ita crebra et inepti est hominis et desinit iudicem in se convertere: Sen. Epist. 75 § 2: Cic. Brut. § 141.

sicut cauda leones. Hom. Il. xx. 170 *οὐρῇ δὲ πλευράς τε καὶ ἰσχία ἀμφοτέρωθεν Μαστίεται, ἐὲ δ' αὐτὸν ἐποτρύνει μαχέσασθαι*: Hesiod, Shield of Herc. 430 *γλαυκιόων δ' ὁσσοις δεινὸν πλευράς τε καὶ ὤμους οὐρῇ μαστιόων ποσσὶ γλάφει*. Plin. Nat. Hist. viii. 16, 19 leonum animi index cauda . . . immota ergo placido, clemens blandienti, quod rarum est: crebrior enim iracundia, eius in principio terra verberatur, incremento terga ceu quodam incitamento flagellantur.

studendum, 3 § 29. Cp. note on *studiosis* 1 § 45.

§ 27. tam est . . . occupatus. The order supports the traditional reading at 1 § 83, where see note.

lucrativae operae. Cic. ad Att. vii. 11, 1 unam mehercule tecum apricationem in illo lucrativo tuo sole malim quam omnia istius modi regna: Fronto, ad Anton. imp. 2, 2 lucrativa tua in tantis negotiis tempora. Tr. 'a few precious moments':

operae ad scribendum aut legendum aut dicendum rapi aliquo momento temporis possit: siquidem C. Carbo etiam in tabernaculo solebat hac uti exercitatione dicendi. Ne id quidem 28 tacendum est, quod eidem Ciceroni placet, nullum nostrum usquam neglegentem esse sermonem: quidquid loquemur ubicumque, sit pro sua scilicet portione perfectum. Scribendum certe numquam est magis quam cum multa dicemus ex tempore. Ita enim servabitur pondus et innatans illa verborum facilitas in altum reducetur, sicut rustici proximas vitis radices amputant, quae illam in summum solum ducunt, ut inferiores penitus descendendo firmentur. Ac nescio an si utrumque cum cura et 29 studio fecerimus, invicem prosit, ut scribendo dicamus diligentius, dicendo scribamus facilius. Scribendum ergo quotiens licebit;

lucrativa opera means an occupation which profitably occupies our spare time. The adjective is properly a legal term, applied to things acquired by gift or bequest: e. g. species possessionis Gai. 2, 56: usucapio 2, 60: adquisitio Ulp. Dig. xliv. 4, 4, 31. Krüger refers to the special meaning of *lucrum*, 'an unexpected gain': Hor. Car. i. 9, 14 quem fors dierum cumque dabit, lucro adpone. Spalding says: "*operam lucrativam* a Qu. dici potuisse censeo quidquid operae iniunctis et necessariis laboribus negotiisque velut surripereretur et dilectis studiis accederet." Cp. i. 12, 13 quibus potius studiis haec temporum velut subsiciva donabimus? Cic. de Orat. ii. 364 quae cursim adripui, quae subsicivis operis, ut aiunt.

Cicero. The reference seems to be to the remark addressed to Brutus in the Orator § 34 iam quantum illud est quod in maximis occupationibus numquam intermittis studia doctrinae, semper aut ipse scribis aliquid aut me vocas ad scribendum. So in the Brutus § 332 he praises his *perennia studia*, and § 22 his *singularis industria*. Cp. Plutarch, Brutus, § 4 and § 36. See Crit. Notes.

siquidem, see on § 2, above.

C. Carbo. In the Brutus §§ 103–105 Cicero eulogises his eloquence and industry: industrium etiam et diligentem et in exercitationibus commentationibusque multum operae solitum esse ponere: cp. de Orat. i. § 154.—Carbo, who had originally been a supporter of Ti. Gracchus, but had afterwards gone over to the optimates, became consul in B.C. 120; and it was in connection with his prosecution in the year following, on some charge not distinctly specified, that Crassus made his first public appearance. Carbo was driven to commit suicide.

§ 28. Ciceroni. The reference cannot be traced.

ubicumque: see on 1 § 5.

pondus, 'solidity.'

innatans, sc. in superficie: 'floating' and so 'superficial.' Cp. vii. 1. 44 haec velut innatantia videbunt: Persius i. 104–5 summa delumbe saliva Hoc natat in labris, where Conington cites Gell. i. 15 qui nullo rerum pondere innixi verbis humidis et lapsantibus diffluunt, eorum orationem bene existimatum est *in ore nasci* non in pectore: so 3 § 2 verba in labris nascentia, where see note.

in altum reducetur = in profundum, giving the antithesis to the figure ('the shallows') involved in *innatans*. Tr. 'will gain in depth.' For such combinations of the prep. with the acc. or abl. neuter of adj. see Introd. p. xlvii.

proximas, the uppermost roots, which protrude from the surface of the ground. By paring these away, the taproots (inferiores) are forced to strike deeper.

§ 29. nescio an = fortasse, as at 6 § 1; see on 1 § 65. Tr. 'and I rather think that there is this reciprocal advantage, viz. that,' &c.

utrumque, i. e. dicere and scribere, both in the way of *exercitatio*.

Scribendum ergo, &c. This is Quintilian's summing up. If the advocate has time to elaborate his speech in writing, that is best (as a rule); if writing is impossible, he must have recourse to cogitatio (ch. vi). If there is time for neither the one nor the other, the discipline which

si id non dabitur, cogitandum; ab utroque exclusi debent tamen *sic dicere* ut neque deprehensus orator neque litigator destitutus esse videatur.

30 Plerumque autem multa agentibus accidit ut maxime necessaria et utique initia scribant, cetera, quae domo adferunt, cogitatione complectantur, subitis ex tempore occurrant; quod fecisse M. Tullium commentariis ipsius apparet. Sed feruntur aliorum quoque et inventi forte, ut eos dicturus quisque composuerat, et in libros digesti, ut causarum, quae sunt actae a Servio Sulpicio, cuius tres orationes extant; sed hi de quibus loquor commentarii ita sunt exacti ut ab ipso mihi in memoriam posteritatis vide-

31 antur esse compositi. Nam Ciceronis ad praesens modo tempus aptatos libertus Tiro contraxit: quos non ideo excuso quia non

is being recommended ought nevertheless (*tamen*, i. e. in spite of the fact that there has been no opportunity for either writing or reflection) to enable him to "speak in such a way that no one will think either that the pleader has been taken aback or that the client has been left in the lurch." The emendation *sic dicere*, which I venture to introduce in the text (see Crit. Notes), seems in harmony not only with the tradition of the MSS. but also with the whole context. There is the same sequence immediately below (§ 30) *scribant . . . cogitatione complectantur . . . subitis extempore occurrant*. The busy advocate will make use of all three methods: but in most cases writing, according to Quintilian, is to be recommended, and, failing it, meditation,—not that the latter is better than off-hand speech, but safer (tutior § 19). Lastly, even such *subitae necessitates* as are referred to in § 2 ought to find the advocate prepared to make a creditable extempore appearance: cp. § 4 neque ego hoc ago ut extempore dicere malit sed ut possit.

deprehensus: cp. xii. 9, 20: Seneca Ep. xi. 1 non enim ex praeparato locutus est, sed subito deprehensus.

§ 30. utique, 'especially,' or 'at all events': see on 1 § 20.

domo adferunt: cp. 6 § 6.

subitis: 'emergencies,' unforeseen developments, e. g. questions and objections by the other side. Cp. Plin. Ep. iii. 9, 16 vir exercitatus et quamlibet subitis paratus.

commentariis: 'note-books,' memoranda containing jottings, outlines, &c. Cp. iv. 1, 69.

feruntur: see note on ferebantur 1 § 23.

et . . . et = 'some . . . others.' In the one case the actual jottings have been found, just as they were originally set down for the guidance of the speaker: in the other they have been put together in book form, for the benefit of later readers.

causarum: sc. commentarii: outlines of cases.

Servio Sulpicio: see on 1 § 116. He left only three written speeches, but his friends had edited his notes of the numerous cases in which he had appeared.

hi. The memoranda, as opposed to the finished speeches (orationes).

exacti: see on 2 § 14.

in memoriam posteritatis: see on 1 § 31.

§ 31. Nam: see on 1 § 12. The meaning is as follows: I make special mention of the finished character of Sulpicius's outline speeches, as written out by himself: for in Cicero's case it is different: his commentarii 'non sunt ab ipso compositi in memoriam posteritatis.' Moreover they are not now in their original form: by Cicero they were prepared only for the occasion (ad praesens tempus aptati), and were afterwards abridged (contraxit) by Tiro. But even in this shorter form they are of great value.

contraxit, 'abbreviated.' The context shows, on the whole, that this is the proper sense to attach to this word. Sulpicius's memoranda had been put together (in libros digesti) by his friends, but so finished are they that one might think he had intended them to survive. This gives

probem, sed ut sint magis admirabiles. In hoc genere prorsus recipio hanc brevem adnotationem libellosque, qui vel manu teneantur et ad quos interim respicere fas sit. Illud quod 32
Laenas praecipit displicet mihi, *et* in his quae scripserimus velut summas in commentarium et capita conferre. Facit enim ediscendi neglegentiam haec ipsa fiducia et lacerat ac deformat orationem. Ego autem ne scribendum quidem puto quod *non* simus memoria persecuturi; nam hic quoque accidit ut revocet

two points of contrast with Cicero. The first (cp. *exacti* with *ad praesens modo tempus aptatos*) would hardly be enough by itself, as Quintilian rather insinuates than asserts that Sulpicius intended his jottings to go down to posterity: the second is that in Cicero's case we have his sketches in a still briefer form than that in which they were originally composed. The contrast would not be so striking if *contraxit* were practically synonymous with *in libros digesti*. Becher is strongly, however, in favour of *contraxit* = collected: cp. Tac. Dial. 37.—For Tiro see esp. Teuffel's Rom. Lit. § 178.

quos . . . probem. The meaning is this: I do not make this apology or explanation (excuso) as to the character of Tiro's abridgment of Cicero's memoranda, compared with the studied elaboration of Sulpicius, with any idea of implying inferiority, but in order that—even in their present form—they may excite even greater admiration of Cicero's genius.—Quintilian is conscious that in giving prominence to the two points of contrast in regard to Cicero's remains, as compared with those of Sulpicius, he may be in danger of being misunderstood.—For *non quia* with subj. cp. § 19 above: Introd. p. liv.

In hoc genere, i. e. in this *extemporalis actio*. The opposite is 'in his quae scripserimus' § 32.

recipio: 'I allow, admit,' δέχομαι: cp. Cic. de Off. iii. § 119 non recipit istam coniunctionem honestas, aspernatur repellit: Introd. p. xliii.

hanc seems to indicate what was a common practice in Quintilian's time.

§ 32. Laenas, Popilius, a rhetorician who flourished under Tiberius. He is mentioned as a contemporary of Cornelius Celsus, iii. 1, 21 and xi. 3, 183.

et in his quae scripserimus. See Crit. Notes. The reference obviously is to speeches carefully written out before delivery, (contrast *in hoc genere* above, of the extempore kind). Quintilian says that he cannot approve of Laenas's recommendation that, after we have written out a speech in this way, we should proceed to prepare an abstract. Dependence on this abstract will make us careless about learning off what we have written, and this will check the flow of our eloquence, and mar and disfigure our discourse. Iwan Müller points out that in the sentence *in his quae scripserimus . . . conferre*, Quintilian is probably quoting from some rhetorical treatise of Laenas.

velut summas in . . . conferre. The reading is very uncertain: see Crit. Notes for Kiderlin's proposed emendation. The text may be rendered 'to enter in a notebook arranged according to heads the essence, as it were,' of what we have written, the genitive required by *summas* being supplied out of *in his quae scripserimus*. Cp. Cic. Brut. § 164 non est oratio sed quasi capita rerum et orationis commentarium paulo plenius.

haec . . . fiducia. See on 3 § 2 hac conscientia.

ne . . . quidem: 'neither should we.' There is no climax here: like οὐδέ the particles *ne . . . quidem* are often used, as Madvig pointed out, 'ubi sine ullo orationis descensu aut gradatione negativi aliquid adiungitur superioribus simile' (see 3rd excursus to de Fin. pp. 802–3 2nd ed.).

quod non simus. The context makes the reading certain, and also gives the key to the interpretation. We ought not to write out, says Quintilian, what we do not intend to commit perfectly to memory; it would be better to trust to 'extemporalis facilitas.' If we do so, he goes on to say, our imperfect recollection of what we have written (illa elaborata) will interfere with the free play of thought.—For *memoria persequi* cp. Cic. pro Sulla § 42.

hic quoque: cp. 6 §§ 5–7, where it is

nos cogitatio ad illa elaborata nec sinat praesentem fortunam
33 experiri. Sic anceps inter utrumque animus aestuat, cum et scripta perdidit et non quaerit nova. Sed de memoria destinatus est libro proximo locus nec huic parti subiungendus, quia sunt alia prius nobis dicenda.

said of imperfect *premeditation* (cogitatio) that if it is to make the speaker hesitate between what he has written, but can hardly recall, and the new ideas which the subject might inspire, he would do better to trust wholly to improvisation.

praesentem fortunam: cp. 6 § 1 extemporalem fortunam.

§ 33. **scripta perdidit**, i. e. because he is suffering the consequences of *ediscendi neglegentia*.

non quaerit nova—being too much occupied with the attempt to remember what he had written.

de memoria = disputationi de memoria. See xi. 2.

CRITICAL NOTES.

LIST OF ABBREVIATIONS.

Bn = codex Bernensis s. x.

Bg = codex Bambergensis s. x.

B = conspirantes lectiones Bernensis et Bambergensis.

G = codicis Bambergensis eae partes quae alia manu suppletae sunt. Introd. p. lviii.

b = manus secunda codicis Bambergensis.

H = codex Harleianus (2664) s. x—xi. Introd. p. lxiv, sqq.

F = codex Florentinus.

T = codex Turicensis.

N = codex Parisinus Nostradamensis s. x—xi.

Ioan. = codex Ioannensis s. xiii.

For the above (with the exception of H and Ioan. and a fresh collation of Bg and G) I have depended on Spalding, Halm, and Meister. In the same way I quote references occasionally to M (codex Monacensis s. xv), S (codex Argentoratensis s. xv), and L (codex Lassbergensis s. xv), the Gothanus, Guelferbytanus, Vossiani, &c.

A collation of the following has kindly been put at my disposal by M. Ch. Fierville, Censeur des études au Lycée Charlemagne (Introd. p. lxi, sqq.):—

Codex Pratensis (Prat.) s. xii.

Codex Puteanus (Put.) s. xiii.

Codex Parisinus (7231) s. xii.

Codex Parisinus (7696) s. xii.

Codex Salmantinus (Sal.) s. xii—xiii.

The readings of the Codex Vallensis (Vall.) are given from Becher's Programm des königlichen Gymnasiums zu Aurich, Ostern, 1891.

Other 15th cent. MSS., which I have specially collated for this edition, are the following (Introd. p. lxxiii, sqq.):—

Codex Harleianus 2662 (Harl. 2662). The inscription on this codex bears that it was finished 25th Jan., 1434.

Codex Harleianus 11671 (Harl. 11671), bearing date 1467.

Codex Harleianus 4995 (Harl. 4995), dated 5th July, 1470.

Codex Harleianus 4950 (Harl. 4950).

Codex Harleianus 4829 (Harl. 4829).

Codex Burneianus 243 (Burn. 243).

Codex Burneianus 244 (Burn. 244).

Codex Balliolensis (Ball.). This MS. is mutilated, and contains nothing after x. 6, 4: there is moreover a lacuna from ch. ii to iii § 26.

Codex Dorvilianus (Dorv.), in the Bodleian at Oxford (codd. man. x. 1, 1, 13).

Codex Bodleianus (Bodl.).

The readings of the Codex Carcassonensis (C—15th cent.) are given from M. Fierville's collation (De Quintilianeis Codicibus, Paris, 1874).

CHAPTER I.

§ 1. cognitioni, Harl. 4995 : Burn. 243 (and so Gothanus, Spald.). *Cogitationi* G and most codd., probably mistaking a contraction in the ancient text.

§ 2. sciet G. The reading *scierit* (Harl. 4995 and many codd.) is probably due to H, which gives *sciuit* (so FT).

quae quoque sint modo dicenda. So GHFTL, and Halm. The alternative reading is *quo quaeque s. m. d.*, S and all my 15th cent. MSS: Spalding and Meister, with the approval of Becher. See note ad loc. In the parallel passages i. 8. 1 Halm adopts Spalding's reading (ut sciat) quo quidque flexu . . . dicendum for quid quoque ABMS, and i. 6. 16 (notatum) quo quidque modo caderet for quid quoque BMS, and so Meister: Fierville returns to the reading of the MSS. In support of *quo quaeque* other exx. might be cited: v. 10. 17 quo quaeque modo res vitari vel appeti soleat, and vi. 4. 22 quo quaeque ordine probatio sit proferenda. But the parallel instances in the Tenth Book quoted in the notes (1 § 8 : 7 §§ 5 and 6) seem to guarantee the correctness of the reading of the oldest MSS.: though it is better to take *quoque* as the ablative of *quisque* than (as Halm) as the relative with -que.

tamen : GHFT Harl. 4950 : *tanquam* Harl. 2662, 11671, 4995, 4829, L S Bodl. Ball. Burn. 243 Dorv. In Burn. 244 *tanquam* is corrected to *tamen*. *Paratam* explains *in procinctu* : so that *tanquam* is not so necessary as *velut* in xii. 9. 21.

ante omnia est: so all codd., and Halm. Hirt (Jahresb. des philol. Vereins zu Berlin viii. p. 69 sq. 1882 : ix. p. 312 sq. 1883) conjectured *ante omnia necessarium est*, and this is approved by Kiderlin (Blätter f. d. bayer. Gymn. 1887, p. 454): cp. *necessarium* just above, and *necessaria* in § 1. Schöll (Rh. Mus. 34, p. 84) first challenged the MS. reading, and suggested that the original may have been *ante omnia stat atque*, corrupted into *ante omniast* [*at*] *atque* : for which use of *sto*, see Bonn. Lex. s. v. ii. 7. As an alternative suggestion he put forward *ante omnia necesse est*, and this was adopted by Meister. Becher (Phil. Rundsch. iii. 14. 428) proposed *ante omnia sciet*, though more recently he has signified his adherence to the tradition of the MSS. Maehly suggested *ante omnia opus esse*. Perhaps the true reading may be *ante omnia prodest*.

The question depends to some extent on the treatment of the following passage. GH agree in giving *proximam deinde inimitationem novissimam scribendi quoque diligentia*. This Halm converted into *proximum deinde imitatio est, novissimum . . . diligentia*,—where the *est* is certainly superfluous (cp. i. 3. 1), while it may be doubted (comparing ii. 13. 1 and iii. 6. 81—Kiderlin l. c.) whether *proxima deinde imitatio, novissima* &c. would not be a sufficient change: Kiderlin compares 'proxima huic narratio,' ii. 13. 1, and 'novissima qualitas superest,' and objects to the citation of 'proximum imitatio,' in 1. 31, in support of the neuter, on the ground that there 'signum ingenii' is to be supplied.

Kiderlin's proposed modification of Gemoll's conjecture (l. c. p. 454 note, cp. Rhein. Mus. 46 p. 10 note) *proximum deinde multa lectio* is adopted by Krüger (3rd ed.), who thinks that the sequence of thought makes the special mention of *legere* (alongside of *dicere* and *scribere*) a necessity: *multa* corresponds to *diligentia* in what follows: cp. multa lectione § 10. But *legere* has already been touched on in § 2, and moreover is included under *imitatio* (sc. exemplorum ex lectione et auditione repetitorum).

§ 4. iam opere. So Harl. 4995 and Regius: all other codd. *iam opere iam*. Becher reports *iam opere* also from the Vallensis.

qua ratione. For *qua in oratione*, the reading of all MSS., Hirt conjectured

qua exercitatione. Schöll proposed to reject *in oratione* as a gloss: but *qua* by itself (sc. via) is only used by Quint. with verbs of motion: see on 7 § 11.

In his latest paper (Rheinisches Museum, 46, pp. 10-13, 1891), Kiderlin subjects the whole of § 4 to a searching and destructive analysis. He translates: 'doch nicht darüber, wie der Redner heranzubilden ist, sprechen wir in diesem Abschnitte (denn dies ist genügend oder wenigstens so gut, als wir konnten, besprochen worden) sondern darüber, durch welche Art von Uebung der Athlet, welcher alle Bewegungen von seinem Lehrer bereits genau erlernt hat, für die Kämpfe vorzubereiten ist.' He doubts whether such passages as § 33 and 7 § 1 can be cited to justify the abrupt transition from orator to athlete, on the ground of the formal antithesis in which the two stand to each other,—'orator' coming in at the end of one clause, and 'athleta' standing at the head of another, in front of 'quo genere exercitationis.' And yet it is just the 'orator' who is to be understood in the 'athleta.' As to the sentence introduced by 'Igitur eum,' if by 'athleta qui omnes iam perdidicerit a praeceptore numeros' we are to understand one who has mastered the whole theory of rhetoric, then it adds nothing to what has been said already, and is therefore altogether superfluous.

Kiderlin proposes to read: sed *ut* (so L and S,—also Harl. 2662, 4995) athleta, qui omnes iam perdidicerit a praeceptore numeros, multo (nonnullo?) varioque (numuro quae G,—also H: num muro quae T: numeroque F L: nimirum quo S) genere exercitationis ad certamina praeparandus *erit* (sit, the codd.) *ita* (so S,—also Harl. 2662, 4995 and Bodl.) eum, qui ... perceperit, instruamus, qua in *praeparatione* (qua in oratione, the codd.) quod didicerit facere quam optime, quam facillime possit. *Ut* may easily, he contends, have fallen out before *at*: and the running of three words into one (*numeros multo vario—numero*) is paralleled by such a case as § 23, where it will be found that Kiderlin sees *ut duo tresque* in *utrisque*. For 'multo varioque' he compares viii. 5. 28 multis ac variis: x. 5. 3 multas ac varias: xi. 3. 163 varia et multiplex: xii. 1. 7 totae tam variis; and, for 'varioque,' vii. 3. 16 latiore varioque, and xii. 10. 36 sublimes variique. 'Vario genere' actually occurs i. 10. 7, and *multo* may easily have been written in the singular, like *nonnullus* vi. 3. 11 (hoc nonnullam observationem habet) and elsewhere. The motive for changing *que, quae,* into *quo* and *erit* (*est*!) into *sit* may have been the analogy of the foregoing *quomodo sit.* As for ut (sicut) ita (sic), it is so favourite a form with Quintilian that he uses it seven times in the first nineteen paragraphs of this chapter. *Qua in oratione,* the reading of all MSS., may have resulted from *qua in praeparatione* more probably than from *qua ratione,* which appears first in the ed. Col. 1527, and is not so appropriate to the context as *qua in praeparatione* (cp. *praeparandus* above, and *parandae* below). Quintilian is detailing in this Book on what preparation (cp. praeparant § 35, comparant § 67, praeparetur 6 § 6, praeparantur 7 § 19) the orator may best and most easily carry out in practice what he has learnt theoretically. For the preposition (*in* praeparatione) cp. viii. pr. 22: ut in hac diligentia deterior etiam fiat oratio.

The text of Quintilian, especially of this part of the Tenth Book, is admittedly very defective, and invites emendation: there is a great deal to be said for the theory that in many places several words must have dropped out. Kiderlin's attempts to remedy existing defects are always marked by the greatest ingenuity: they are all well worth recording as evidences of critical ability and insight, even though it may be that not all of them will be received into the ultimate text. Here there seems no reason why Quintilian, who was notoriously a loose writer, should not have said in the concluding sentence of the paragraph what he had already said, in the form of a metaphor, in the clause immediately preceding. Indeed the word *igitur* seems to suggest that after indulging in his favourite metaphor (*sed athleta,* &c.) he wishes to resume, as it were, and is now going on to say what he means in more ordinary language. It may not be artistic: but it is Quintilian. If he had had some of his modern critics at

his side when preparing a second edition of the *Institutio* some of his angularities might have been smoothed away.

§ 5. **Non ergo.** Meister and 'edd. vett.': I find this reading in Harl. 4995, and Burn. 243. So Vall. Halm. has *Num ergo*, and so most codd. (including HFT Bodl. and Ball.).

§ 6. **ex his.** Qy. *ex iis*? so § 128: cp. Introd. p. xlix.

§ 7. **quo idem,** Meister and 'edd. vett.': *quod idem* Halm, supported by Becher and Hirt, perhaps rightly. Nearly all my MSS. agree with GLS in *quod*: *quo* occurs in Harl. 4995 only.

§ 8. **quod quoque** GH Halm, Meister: *quid quoque* (as 7 § 5) occurs in L S, also in Bodl., Ball. For *quid* Zumpt cites also Par. 1 and 2: i. e. 7723 and 7724 (Fierville). *Aptissimum* (strangely mangled in most codd.—e. g. *locis ita petissimum* G) is given rightly in Dorv.

§ 9. **omnibus enim fere verbis.** This reading, ascribed by Meister to Badius, and by Halm to ed. Colon. (1527), I have found in Harl. 4995 (A. D. 1470): *ferebis vel* G H: *fere rebus vel* L S Harl. 2662, 4950, 4829. From the Vallensis Becher reports *fere verbis vel.*

intueri, ed. Col. 1527. In Harl. 11671 I find *interim intueri*: Harl. 2662 L S Ball., Dorv., Bodl., *interim tueri.*

quae nitidiore in parte occurs first in ed. Col. 1527: Vall.^{2} Harl. 4995 Goth. Voss. ii. shows *quae cultiore in p.*: GH *quaetidiorem in p.*: LS Harl. 2662 Guelf. Bodl. *quae utiliore in p.*

§ 10. **cum omnem,** &c. *cum omnem misermonem a. pr. accipiamus* GH: *cum omnem enim,* most codd. Osann, followed by Gemoll and Krüger (3rd ed.), suggested *omnem enim sermonem a. pr. accipimus.*

§ 11. **alia vero,** Frotscher: *aliave* GH: *aliaque* Harl. 4995. This last Becher now prefers (*alia que* Vall.: *alia quae* Regius), comparing ix. 3. 89 and ix. 4. 87.

τροπικῶς **quasi tamen,** Spalding, Zumpt, Meister and Krüger (3rd ed.): *tropicos quare tam* GH, *quare tamen,* later MSS. Halm obelized *quare tamen*: Mayor only *quare.* Becher recommends *tamen* by itself. Gensler (Anal. p. 25) reads *tamen quasi,* and is followed by Hild, who takes *quasi* with *feruntur* in the sense of *referuntur* (μεταφορά): Zumpt took it with *eundem intellectum.* Gemoll approves of the exclusion of *quare,* which he thinks must have arisen from a gloss *figurate* (either marginal or interlinear) on τροπικῶς. Kiderlin adopts this and thinks the *quare tam* of GHL a mutilation of the gloss *figurate*: *gurate* and *quare tā* are not far apart.

§ 12. **figurarum** G (per compendium): *figuranus* H. Kiderlin suggests *mutuatione figurarum,* sc. *ostendimus*: after which Quintilian continues 'sed etiam ex proximo mutuari licet.' Cp. Cic. de Or. iii. 156 translationes quasi mutuationes sunt. Kiderlin adds (Rhein. Mus. 46, p. 14 note) that in iii. 4. 14 all MSS. wrongly give *mutantes* for *mutuantes,* and in i. 4. 7 A^1 has *mutamur* for *mutuamur.*

§ 15. **hoc sunt exempla potentiora.** *Hoc* is a conj. of Regius (also Vall.^{2}), all the MSS. giving *haec* (hec). *Hoc* appears in the Basle ed. of 1555 and in that of Leyden 1665. It is challenged by Schöll (Rhein. Mus. 44, p. 85), who says *quia* stands too far away from *hoc* to allow of such a construction, and thinks the context has been misunderstood. According to him *haec exempla* (those derived from *lectio* and *auditio*) are set over against those which one gets in theoretical books and lectures: they are more telling, because they act directly on the mind, and are not served up as dry theory in the form of extracts ('quia quae doctor praecepit orator ostendit'). He therefore understands 'ipsis (exemplis) quae traduntur artibus,' but admits that 'etiam' is thus otiose, and would therefore read *quam ipsis quae traduntur artibus.*

Schöll is supported by Hirt (Jahresb. des philol. Vereins zu Berlin, 1882, p. 70), who thus gives the sense of the passage: 'Der Wortschatz wird durch Lektüre und vieles

Hören erworben. Aber nicht nur seinetwegen soll man lesen und hören; man soll es auch noch aus einem anderen Grunde. In allem nämlich, was wir lehren, sind diese Beispiele, d. h. diejenigen, welche uns die Lektüre und der Vortrag bieten, wichtiger selbst als die Beispiele welche die Handbücher und Vorlesungen darbieten, weil, was der Lehrer nur als Forderung aufstellt, bei dem Redner That geworden ist und sich durch den Erfolg bewährt hat.'

Iwan Müller (Bursian's Jahresb. vii. 1879, 2, p. 168) objects that if Quintilian had wished to convey this meaning he would have said, not *haec exempla*, but *hinc ducta* (*petita*) or *quae hinc ducuntur* (*petuntur*) *exempla*; and he rightly desiderates also *quam quae* (*in*) *ipsis traduntur artibus*. Meister also opposes Schöll (Philol. xlii. p. 149): the order *quam ipsis quae traduntur artibus* is in fact impossible.

On the whole it seems much better to keep *hoc*, and to understand: 'in all instruction, example is better than precept: the *doctor* relies only on precept, the *orator* on example.'

Gertz conjectures *nam omnium quaecunque docemus hinc* (cp. v. 10. 5: xii. 2. 31) *sunt exempla, potentiora* (i. e. *quae potentiora sunt*) *etiam ipsis quae traduntur artibus*. But with *hinc*, as Kiderlin observes, some other verb than *sunt* would be expected: v. 10. 15 is an uncertain conjecture, the MSS. giving *nihil*, and in xii. 2. 31 *hinc* belongs to *bibat* and *sumptam*. Kiderlin himself at first proposed *haec praestant exempla, potentiora*: this he now withdraws, however, (Rhein. Mus. 46, p. 15) in favour of *haec suggerunt exempla, potentiora*, &c. By *haec* he understands *legere* and *audire*, and gives the sequence of thought as follows:—'Aber wenn auch auf diese Weise eine Fülle von Ausdrücken erworben wird, so ist das doch nicht der einzige Zweck des Lesens und Hörens. Denn *von allem* was wir lehren (nicht nur von den Ausdrücken) liefert dieses (das Lesen und Hören) Beispiele, welche noch wirksamer sind als die vorgetragenen Theorieen selbst (wenn der Lernende so weit gefördert ist, dass er die Beispiele ohne Beihilfe verstehen und sie bereits aus eigener Kraft befolgen kann), weil der Redner das zeigt, was der Lehrer nur vorgeschrieben hat.' For *suggerere* Kiderlin compares i. 10. 7 artibus, quae ... vim occultam suggerunt, and v. 7. 8 ea res suggeret materiam interrogationi: cp. also § 13 quorum nobis ubertatem ac divitias dabit lectio, and ii. 2. 8 licet satis exemplorum ad imitandum ex lectione suppeditet.

§ 16. imagine et ambitu rerum: so Harl. 2662 L S Ball. Burn. 243 and Bodl.: followed by Spalding, Frotscher, Herbst, and Bonnell. GH give *imagine ambitu rerum*. Halm (after Bursian) bracketed *ambitu*: but it is more probable that *imagine* is a gloss on *ambitu* than vice versa (so Hirt and Kiderlin), and Meister accordingly (followed by Krüger 3rd ed.) reads [*imagine*] *ambitu rerum*. It seems just as likely, however, that *et* has fallen out. Hertz suggested *imagine ambituve rerum*: Maehly thinks that *ambitu* was originally *tantum*.

nec fortuna modo. Gertz proposed *nec forma modo*: pro Mil. § 1 movet nos forma ipsa et species veri iudicii.

§ 17. accommodata ut: ed. Col. 1527, and so Meister and Krüger (3rd ed.): *commodata ut* Halm (after Bursian): *commoda ut* Spald., Frotsch., Herbst, and Bonnell. GHS give *commoda aut*: L and all my MSS *commoda ut* (except Burn. 243 which shows *comendat ut*).

et, ut semel dicam. Kiderlin would delete *et*, rendering 'Stimme, Aktion, Vortrag ist, um es kurz zu sagen, alles in gleicher Weise belehrend.'

§ 18. placent—laudantur—placent: so Halm and most edd., following S, with which all my MSS. agree. The emphasis gained by the opposition of *placent* and *non placent* makes this reading probable. But GH give *laudetur*: and so Meister and Krüger (3rd ed.) prefer to follow Regius in reading *placeant—laudentur—placent*.

§ 19. e contrario. This reading, which Meister adopts from 'edd. vett.,' occurs in

Harl. 2662, 4995, 4829, 11671, Burn. 243, 244, Bodl. and Dorv. Becher reports it also from the Vallensis. Halm wrote *contrarium*.

actionis impetu, Spald. and Krüger (3rd ed.): *actionis impetus* GH and all MSS. (except Vall., in which the s in *impetus* has been deleted): *ut actionis impetus* Halm and Meister.

tractemus GHL: *tractamus* all my MSS.: *retractemus* Spald., Halm, Meister. Becher (Phil. Rundsch. iii. 14. 429) supports *tractemus*, arguing that the phrase is a sort of hendiadys = repetendo tractemus (cp. Frotscher, and Bonn. Proleg. to Lex. p. xxxviii), or that the *re* of *repetamus* is to be supplied in thought with *tractemus*: cp. Cic. de Div. 1 § 1 'praesensionem et scientiam rerum futurarum.' *Tractamus* in 5 § 8 also supports this reading.

iteratione, Harl. 4995 and Vall.[2]: most MSS. *altercatione* (as G) or *alteratione* (as Harl. 2662).

§ 22. illud vero. The MSS. vary between *illa* (GH) and *illud* (Harl. 4995 Vall.[2]). Kiderlin suggests *illa . . . utilissima*.

§ 23. Quin etiamsi . . . tamen: so all MSS. Meister and Krüger (3rd ed.) accept Eussner's proposal to exclude *quin*. Becher on the other hand objects (Bursian's Jahresb. 1887. xv. 2, p. 9). From some points of view the deletion would be an improvement: it would bring out better the chiastic arrangement, *utilissimum . . . utrimque habitas legere actiones* and *easdem causas . . . utile erit scire*. But (1) such careless repetition (*quin etiam—quin etiam*) is not unusual in Quint.: and (2) *si* when followed by *tamen* often = *etiamsi*: Cic. pro Leg. Man. § 50: pro Deiot. § 25: Sall. Bell. Iug. 85, 48 &c., so that it is not necessary to connect *etiam* with it like *etiamsi . . . tamen* xi. 3. 48. The sentence (as recommending the reading of the 'minus pares actiones') forms an exception to the rule otherwise consistently followed, 'non nisi optimus quisque legendus,' &c.

Again Spalding, Bonnell, and Hild put the comma before, not after *aliquae*, which they take with *requirentur* ('yet in some cases'). But this does not square with 'quoties contiget utrimque habitas legere actiones,'—words which are distinctly against any idea of *selecting from* the 'minus pares.'

causas ut quisque egerit utile erit scire, Halm and Meister following ed. Ald., and ed. Colon. 1527: *causas utile erit scire* Vall.: all other codd. *causas utrisque erit scire*. Meister thinks *non inutile* would be more in accordance with Quintilian's usage. Gemoll suggests *causas ut plures egerint intererit scire*, Kaibel *ut quisque egerit e re erit scire*. Perhaps (with Becher) *causas ut quisque egerit intererit scire*.

Kiderlin's treatment of the passage merits a separate notice. He accepts the first *quin etiam*, as the reading of the MSS., and also as quite appropriate to the context ('in cases even where the combatants are not equally matched—as were Demosthenes and Aeschines'). But he doubts whether Quintilian could have written two sentences running, each beginning with *quin etiam*, and relies greatly on the undoubted fact that in the second all the MSS. have *quis etiam*,—*quin* being an emendation by Regius. The MS. reading is *quis etiam easdem causas utrisque erit scire*: this Kiderlin would at once convert into 'quis etiam *illud utile neget* (or, negat esse utile) easdem causas ut quisque egerit, scire'?—comparing xii. 10. 48 ceterum hoc quod vulgo sententias vocamus . . . quis utile neget? But *ut quisque* does not quite satisfy him. In the sequel reference is made to cases in which two and even three orators have handled the same theme: Kiderlin therefore proposes *ut duo tresque* for the MS. *utrisque*. The passage would then run: 'quis etiam *illud utile neget* (negat esse utile?) easdem causas *ut duo* tresque (tresve?) egerint, scire? The position of *easdem causas* is due to a desire for emphasis: and for the isolated position of *scire* cp. v. 7. 2 quo minus et amicus pro amico et inimicus contra inimicum possit verum, si integra sit ei fides, dicere.

§ 28. poeticam ostentationi comparatam. This is Schöll's conj. for the MSS. *genus ostent. comparatum*, which is however defended by Becher in Bursian's Jahresb. (1887), p. 40: he contends that the feminine participles below (*adligata*, *depulsa*) refer to *poesis*, present in the mind of the writer, and that the text of the MSS. is simply a case of constr. κατὰ σύνεσιν: cp. ix. 2. 79: ib. 3 § 3, and such passages as Cic. Or. § 68 ego autem etiamsi quorundam grandis et ornata vox est poetarum, tamen in ea (sc. poesi), &c. This would support also the traditional reading *nescio an ulla* § 65 below, where see note. Becher explains the MS. reading as = genus (sc. poeticum or hoc genus) ostent. comp. (esse)—Halm prints *genus* * * * *ostent.*, and supposes that *poeseos* has fallen out.—For *genus* cp. § 68: de Or. ii. § 55, where *genus hoc* = history.

Schöll's argument (Rhein. Mus. 34, p. 86) is that Quintilian cannot have passed from *genus* to *adligata*: Halm's *genus poeseos* is not probable, in the light of Quintilian's avoidance of the word *poesis* (cp. xii. 11. 26, where it occurs once, and there only in A *in rasura*—GM giving *poetas*, which was probably at first the reading also of A: there Halm and Meister now read *poetica*). The text may have been altered by interpolation from viii. 3. 11: namque illud genus (sc. demonstrativum) ostentationi compositum solam petit audientium voluptatem,—from which passage *genus* may have been written in where the Greek ποιητικὴν had fallen out, giving rise to comparat*um*. Meister, who adopts *poeticam*, thinks it probable that the Greek word started the corruption. Other suggestions are *praeter id quod*, *genus ost. comp.*, *sol. petit vol.* (Hild),—a transposition which does no good, especially as it leaves no subject to 'iuvari': *figurarum sed esse hoc eloquentiae genus ost. comp. et . . . iuvari* (Binde); *fig., ingenuam ost. comparatam artem* (Gemoll); Kiderlin (Hermes 23, p. 164) thinks we ought to assume a lacuna, and would read *poeticam* (*or poesin?*) *ut illud demonstrativum genus, ostentationi comparatam*: cp. ii. 10. 11: v. 10. 43: iii. 7. 28: viii. 3. 11.

§ 30. neque ego: Spald., Frotscher, Herbst, Halm, Meister. *Neque ergo* all MSS. Bonnell and Frieze retain the reading of the MSS., the latter explaining *ergo* 'viz. because I have given this caution to the orator about too close imitation of the poetic manner.'

§ 31. quodam uberi: Spald. for *quodam moveri* of GH and all MSS. except Harl. 4995, Vall.[2] and Burn. 243, which give *quodam molli*. Kiderlin suggests *quodammodo uberi*, thinking that *uberi* became *ueri*, while the letters *mo* (in *moveri*) point to *modo*: cp. ix. 1. 7 where A has *quomo* for *quomodo*, and xi. 3. 97 where b has *homo* for *hoc modo*. In the margin of Bodl. and Dorv. (both which have *moveri*) I find *quodammodo vero*.

est enim, H, which (like G) has *est* also after *solutum*. Halm adopts Osann's conjecture *etenim*: Kiderlin suggests *ea enim* or *ista enim*, which may be right. Becher defends the double *est* (GH), comparing ix. 3. 7 quod minus mirum est, quia in natura verborum est, and i. 3. 14 (reading servile est et . . . iniuria est).

poetis, H, following b: *poesi* Spald. 'recte ut videtur,' Halm.

§ 33. adde quod, Regius followed by Meister and Krüger (3rd ed.). *audeo quia* GH; *audio quia* L S Bodl. Ball. Harl. 2662, &c. Halm adopted Geel's conj. *ideoque*: and the Bonn. Meister ed. reads *adeo*. Becher proposes *quid? quod*: Kiderlin *id eo magis* (*fortius*) *dicere audeo*. The last conj. revives what I find is the reading of some old edd. (e. g. ed. Col. 1527 and Riccius 1570) *quod dicere fortius audeo quia*, except that from *id eo* the eye might pass more easily to *audeo*.

opus, accepted from Spalding (who conjectured it independently) by Halm and Meister, already appears in ed. Col. 1527 and in that of Riccius 1570.

§ 34. rerum exemplorumque. Kiderlin suspects a lacuna after *rerum* and suggests *ex cognitione rerum enim venit copia exemplorum*. His argument is that

while 'ex cognitione rerum' might serve as a sort of explanation of 'ex historiis,' 'exemplorumque' must also be accounted for, and that after 'locum' we expect to hear what advantage is derived from historical literature, not from what that advantage arises. The omission by a copyist of *enim venit copia* explains how *exemplorum* comes to be joined with *rerum*: cp. xii. 4. 1 in primis vero abundare debet orator exemplorum copia cum veterum tum etiam novorum, and esp. ii. 4. 20 et multa inde cognitio rerum venit exemplisque, quae sunt in omni genere potentissima, iam tum instruit, cum res poscet, usurum. For *ne omnia* (Badius and Vall.[2]) the codd. give *nec omnia*, which Becher prefers.

§ 35. **vitio factum est oratorum.** G gives *est orum* with *al. oratorum* written in above by the hand which Halm calls b. H (with FTLS Bodl.) gives *est alia oratorum*,—one of many strong indications that it was copied from G: for *alia* some MSS. give *alias*. Halm (ii. p. 369) thinks that *orum* in G may have stood for *rhetorum*.

quae sunt istis. GHLS and Vall. all give *sint*. But inlusta, inhonesta, inutilia are as definite as their contraries.

Stoici supplied by Meister, whom Krüger follows. Kiderlin would place it after *maxime*, just as *Socratici* stands after *optime*. Perhaps *Stoici* and *Socratici* are both glosses. Quint. may simply be saying that philosophical reading improves the matter of oratory (*de iustis*, &c.) and also the form (by *altercationes* and *interrogationes*). *Stoici* looks appropriate to *de rebus divinis* (see note): and *argumentantur acriter* is quite in place as referring to the Stoic logic, renowned for its acuteness (Zeller, Epic. & Stoics, p. 118): but on the other hand *interrogationibus* would be as apt in regard to them as to the Socratics. Cp. de Or. i. § 43 Stoici vero nostri disputationum suarum atque *interrogationum* laqueis te inretitum tenerent.

On the alternative explanation of the passage mentioned in the note, *altercationibus* and *interrogationibus* are taken as datives (as often in Quint. after *praeparo*), referring to two well-understood parts of the duty of a counsel in an action-at-law. As regards the *altercatio* indeed, previous writers on rhetoric had not stated any special rules for its conduct, probably (as Quint., in his treatment of the subject, suggests vi. 4. 1) because it was sufficiently covered by precepts of a more general kind. In a court-of-law, the *altercatio* was a discussion carried on between opposing advocates in the way of short answers or retorts: it followed (when resorted to) the examination of the witnesses, which was in Roman usage *preceded* by the main speeches for the prosecution and defence, embracing all the facts of the case (Cic. in Verr. i. 1 § 55). Cp. Cic. Brut. § 159 iam in altercando (Crassus) invenit parem neminem.—See Poiret, *L'éloquence judiciaire à Rome* pp. 212–216.

§ 37. **qui sint legendi.** Halm, Meister: GHL and all MSS. *qui sint*. *Legendi* appears in ed. Col. 1527, and I have found it also inserted by a later hand above the line in the Bodleian codex. It may have fallen out because of *legendo* above, and Spalding is probably right in regarding it as indispensable. There seems however no reason for eliminating the asyndeton by reading *et quae* (with Meister) or *quaeque* (Halm). Kiderlin (Hermes, 23, 1888 p. 160) suggests that the original may have run *qui sint qui prosint*: cp. 2 § 14 tum in ipsis quos elegerimus quid sit ad quod nos efficiendum comparemus: xii. 2. 4 quid sit quod memoriam faciat. This suits the context, cum tantum *utilitatis* in legendo iudicemus, and § 40 paucos enim . . . . utilitatis aliquid. Cp. ii. 5. 20 nec prodesse tantum sed etiam amari potest (Cicero).

§ 38. **[quibuscum vivebat]** is bracketed by Krüger (3rd ed.), as it had already been by Frotscher and Herbst. This reading first appears in the Aldine edition: the only MS. in which I have been able to find any trace of it is Burn. 243, where *quibuscum convivebat* is inserted as a correction. Some have refused to recognise it as a gloss, in spite of the uncertainty of the MSS., and have sought to interpret it 'with whom he lived in close, familiar intercourse' (opp. to quos viderim §§ 98, 118): cp. Cic. de

Off. i. § 143 quibuscum vivimus, ib. § 46. But in Brut. § 231 Cicero distinctly says in hoc sermone nostro statui neminem eorum qui viverent nominare, whence Jeep was led to conj. *qui quidem viverent*: Hortensius, for example, was 'aetatis suae,' but had died four years before the date of the Brutus. So Geel conjectured *qui tum vivebant* (a reading which however I find in the ed. Col. 1527 and Riccius 1570): Törnebladh *qui quidem tum vivebant*, Wrobel *qui tunc vigebant* (cp. § 122), Zambaldi *ut quisque tum vivebat*, and Kiderlin *qui quidem nondum e vita excesserant*; see Rhein. Mus. 46, p. 23. Andresen proposed to read *qui quidem sescenti erant*.

G (and practically H) gives *quidqui convivebit*. FT part company with H, the former reading *quod quid convivabit*, the latter *quidque contuuebit* (man. sec. *quod quisque contuebat*). Many MSS. (e. g. Bodl. Ball. Harl. 2662, 4995 LS) have *quid quisque convivebat* (*convivabit* L). The Carcassonensis gives *quid quod convivabit*.

persequamur [et philosophos]. *Persequamur* is a conj. of Regius adopted by Meister: all MSS. give *et Graecos omnes et philosophos* (*philosophis* HFT). In Harl. 4995 (which is dated A.D. 1470) I have however found *et philosophos exequar*: and so (Becher) a later hand in Vall. The reading of the ed. Col. 1527 is *Graecos omnes et philosophos et poetas persequi velim*.

Schmidt, followed by Halm, rejected *et philosophos* as a gloss, as both here and in the next sentence Quint. is evidently speaking of orators only. Certainly, if it stood, we should expect the poets and historians to come in also. Accordingly Claussen (Quaest. Quint. p. 335) suspected a lacuna consisting both of the finite verb and the poets and historians: Krüger (3rd ed.) adopts his conjecture and reads *si et illos et qui postea fuerunt et Graecos omnes persequamur et poetas et historicos et philosophos?* He cps. I § 25 nam si, quantum de quaque re dici potest, persequamur, finis operis non reperietur: v. 10. 91: viii. 5. 25. So Andresen (Rhein. Mus. 30, p. 520), except that he omits 'persequamur,' and proposes to read above *de Romanis tantum* et *oratoribus* for *et* in sense of 'and that': cp. §§ 51, 94. Gertz suggests *et Graecos omnes persequi velis nec oratores tantum, sed etiam poetas et historicos et philosophos*. Kiderlin (Berl. Jahr. xiv. 1888, p. 62 sq.) prefers *persequamur* because of *iudicemus* and *adiungamus* above. If the verb could be dispensed with, he would propose 'et praeter hos oratores etiam omnes poetas et historicos et philosophos,'—arguing that et praeter hos and philosophos may have run together in the eye of the copyist and so caused the lacuna. For *et philosophos* Jeep suggested *explico novos*.

§ 39. fuit igitur, all codd.: *fuerit*, Regius. That the difficulty of the passage was felt by the early editors is obvious from this emendation, and also from the fact that in § 40 the traditional reading has been *non est tamen* (for *non est*): *sed non est*, Spalding: *at non est* Osann.

Taking §§ 37-45 as they stand the sequence of thought seems to be this: 'If I am asked to recommend individual writers I shall have to take refuge in some such utterance as that of Livy. His *dictum* was "read Demosthenes and Cicero first, and let others follow in the order of their resemblance to Demosthenes and Cicero." Mine is that there is some good to be got out of almost every author,—except of course the utterly worthless. But (*sed non quidquid*, &c. § 42) the particular object I have in view itself supplies a limitation for what would otherwise be an endless task (*infiniti operis* § 37). My business is the formation of style. In regard to this matter there is a difference of opinion—a cleavage between the old school and the new (see esp. § 43). This opens up the whole question of the various *genera dicendi*, a detailed examination of which I must postpone: for the present I shall take the various departments of literature (*genera lectionum* § 45) and mention in connection therewith certain representative writers who may serve as models for the students of style ((*iis*) *qui confirmare facultatem dicendi volent*).'

This seems satisfactory enough, especially in the case of so loose a writer as Quin-

tilian. §§ 39 and 40 are parallel, instead of being antithetical: § 39 says 'Livy's prescription was the safest,' while § 40 gives a general utterance on the part of Quintilian. In each deliverance *brevitas* is meant to be the distinguishing characteristic of individual representatives of poetry, history, oratory, and philosophy.

In his *Beiträge zur Heilung der Ueberlieferung in Quintilians Institutio Oratoria* (Cassel, 1889), Dr. Heinrich Peters makes some very drastic proposals in regard to the sections under discussion. He fails to see any satisfactory connection between the purport of §§ 40–42 and that of §§ 37–39. And he thinks the statement of a *summa iudicii* in § 40 is inconsistent with the special treatment of individual authors which begins at § 46. On these and other grounds he proposes to transfer §§ 40–42 (down to *accommodatum*) to § 44 and read: *interim non est dissimulanda nostri quoque iudicii summa. Summa iudicii* then furnishes the antithesis to *disseram diligentius*: *nostri quoque iudicii* receives additional point from the reference to conflicting views which immediately precede it: an explanation is gained of the emphasis laid in §§ 40–41 on the distinction between the *veteres* and the *novi*,—the later sections §§ 43–44 explain the preceding (§§ 40–42): and the transition from Livy's dictum in § 39 to *verum antequam de singulis* in § 42 is natural and easy. Then Dr. Peters would propose to continue: *quid sumat* (for *summatim*, see below) *et a qua lectione petere possit qui confirmare facultatem dicendi volet attingam*. This gives a very satisfactory and even a necessary sequel, he thinks, to *non quidquid . . . accommodatum*. Sections 40–42 are then addressed, not to the student of rhetoric, but to the disputants who quarrel over the comparative merits of the *veteres* and the *novi*: Quintilian says 'something may be learned from everybody.' Then he continues 'for the formation of style a selection is necessary, and that I now proceed to make under the two heads of what the student is to appropriate and to whom he is to go for it.'

quae est apud Livium, &c. Schöll unnecessarily conjectured *qua praecipit Livius* (cp. ii. 5. 20) or *qua apud Livium in ep. ad fil. praescribitur*,—doubting if *brevitas* could have an acc. and infin. depending on it. But see note. G gives *quae apud Livium epistula, in* being inserted by the second hand, which H as usual follows.

§ 42. ad faciendam φράσιν. This is the reading now proposed by Kiderlin (in Hermes, vol. xxiii. p. 161), though *φράσιν* appeared as early as the edition of Riccius (1570). The following are the MSS. readings *ad farisin* G: *ad faciendam etiam ad farisin* H (*affaresim* S. Harl. 2662 Bodl. Ball. *apharesim* Harl. 4295) *ad faciendam affarisin* L. Meister adopts the vulgate, *ad faciendam etiam phrasin*: Halm reads *ad phrasin*.

The parallel passage in § 87 clearly makes for *faciendam*. The probability is that 'phrasin' was originally written in Greek, as at viii. 1 § 1: cp. *ἕξις* in § 1: § 59: 5 § 1, where the MSS. vary between *ex his, lexis, exitum*, &c.: *προτινῶς* § 11. Cp. on § 87. Two Paris MSS. (acc. to Zumpt) show *ἀφάρεσιν*. *Etiam* Kiderlin rejects: perhaps however the true reading may be *protinus* et *ad faciendam φράσιν*.

de singulis loquar, G man. 2 H L and Vall. Halm omits *loquar*, with G.

§ 44. tenuia atque quae. In a very interesting note (Programm des königlichen Gymnasiums zu Aurich, 1891, p. 8) Becher establishes the correctness of this reading, instead of the traditional *tenuia et quae*. The Vallensis has *tenuia atque que* (i. e. *atque quae*): for what may appear a cacophony, Becher compares i. 3. 8 atque ea quoque quae, Cic. de Leg. Agr. ii. 33. 90 atque qui. 'That V (Vall.) has preserved the true reading is confirmed by the other codices: not only S, which gives *tenia atque que*, but also GL [and H], *tenui atque*, which is nothing else than t e n u i AtQUE, i.e. tenuia atque quae.' In the Rh. Mus. xl. ('zur Kritik der ciceronischen Briefe' pp. 512–13) Buecheler says, 'One of the commonest sources of corruption in the Florentine codex is that when two "consonant syllables" follow each other, one is omitted. The

reason of this phenomenon is probably the fact that in the archetype of which this MS. is an indirect copy the sounds which were to be repeated were distinguished by letters of a larger size.' Becher finds the same phenomenon in the manuscripts of Quintilian, and gives the following examples, selected at random from many others: § 45 aliquos G(H)LSV, i.e. aliQUOS = aliquos quos: § 54 reddit G(H)V, i.e. red DIt = reddidit (so cod. Almen.): § 79 auditoris S (audituris G, also H), i.e. auditorIs = auditoriis (as Vall. M: also Ball. Dorv. Burn. 244 Harl. 4829, 4995): ibid. comparat GMS (and all my codd.) i.e. compARat = compararat: § 84 probandoque G (and H) = probandoQUE: § 89 etiam sit G (see Crit. Note *ad loc.*) = etiam SIt. Especially significant is ix. 4. 41 o fortunatam me consule Romam AGM, i.e. o fortuNATAM me consule Romam.—Becher finds a further ground for *atque*, as connecting 'quae minimum ab usu cotidiano recedunt' more closely than *et*, in the fact that already in Cicero *tenuis* is used of a person of the commoner sort, 'unus de multis,' de Leg. iii. 10. 24.

lenis . . generis. For *lenis* Krüger (3rd ed.) reads *levis*, adopting a conj. of Meyer (Halm ii. p. 369) for which cp. § 52 (levitas verborum) and v. 12. 18 (levia ac nitida): supported by Becher Phil. Runds. iii. 14. 430. In this sense *levis* (λεῖος) is opp. to *asper*: cp. de Orat. iii. § 171 struere verba sic ut neve asper eorum concursus neve hiulcus sit, sed quodam modo coagmentatus et *levis*: cp. § 172: Orat. § 20: Quint. ii. 5. 9 *levis* et quadrata compositio: de Orat. iii. § 201 levitas coniunctionis: Brut. § 96: de Opt. Gen. Or. § 2: Quint. viii. 3. 6.

interim. H. Peters would prefer *nunc* (if the text stands as it is), comparing v. 11. 5; 14. 33: ix. 4. 19.

summatim quid et a qua. Kiderlin approves of Meister's retention of the vulgate: *petere* must have an object. So Krüger, 3rd ed. The original reading in G is *sumat et a qua*, corrected to *sumat quia et a qua*, which occurs in HFTL. Bodl. Ball. and my other MSS. agree with S in reading *summa* for *sumat*. Even if the text stands (without his proposed inversion) H. Peters would prefer *quid sumat et a qua*, as nearer the MSS.

§ 45. paucos enim qui sunt eminentissimi. Meister and Krüger 3rd ed. have *paucos* (*sunt enim em.*) = 'nur wenige': cp. hos (sc. tantum) § 91. Halm reads *paucos enim* (*sunt autem em.*). GH give *paucos enim sunt em.* L and the British Museum MSS. all read *paucos sunt enim.* The text is that of ed. Col. 1527 adopted by Zambaldi, and approved by Kiderlin: cp. § 101 qui sunt dulciores: ix. 4. 37 quae sunt asperiores. Osann proposed *paucos enim, sunt enim.*

his simillimi, Halm, supported by Becher, who compares § 39: *his similes* Meister and Krüger (3rd ed.). G has *hi similibus*, corrected by the same hand to *simillimis*: H gives *his simillimis*: all the other MSS. *his simillimi.*

plures is the common reading, and occurs in Harl. 4995, and also Vall. (Becher). GHFT give *plurimis*: L S and the later MSS. generally *plurimos*. Kiderlin proposes *pluris iis* as being nearer *plurimis*. The pronoun, he argues, is not superfluous, because Quintilian is distinguishing between 'qui confirmare fac. dic. volent' (i.e. those who have finished their rhetorical studies and want practice) and the 'studiosi' (young men busy with theory). The latter will read more authors than those for whom *this* book is intended, its aim being (§ 4) to instruct the young orator (after the stage of theory) how best and most readily to use what he has acquired.—For *aliquos quos* see on *tenuia atque quae* § 44 above.

qui a me nominabuntur, ed. Col. 1527; GH have *quia nom.*: Vall. L S *qui nom.* Hertz rejects *a me*, and he may be right.

§ 46. omnium fluminum. GHL Bodl. *annium*: S Harl. 2662, 4950, Ball. *amnium vim.* Halm, following Osann, read *omnium amnium*: but though omnium is necessary (cp. πάντες ποταμοί Il. 21. 196), Quintilian would surely have avoided such

a cacophony as *omnium amnium*. Wölfflin conjectured *omnium fluminum* (Rhein. Mus. 42, Pt. 1, 1887, p. 144), and this is now accepted by Meister (vol. ii. p. 362 and Pref. to Book x, p. xiii). Wölfflin supposes that the archetype had *omnium fontiumque, fluminum* having fallen out: *omnium* was then corrected into *amnium*. *Amnis* however is rare, and *fluminum* not only secures an apt alliteration, but is constantly found: cp. § 78 puro fonti quam magno flumini propior: viii. 3. 76 magnorum fluminum navigabiles fontes: Lucr. iv. 1024: v. 261, 945 ('fluvii fontesque'): Ovid Met. i. 334.

§ 47. ac consiliorum L: *hac con.* G: *et con.* Prat. Put. *atque con.* 7231, 7696.

§ 48. operis sui ingressu: *operis si ingressus* GH: *operis sui* Bodl.: *operis* Prat. Put. S Harl. 2662, 4995, 4950, Dorv. Ball. Badius conj. *ingressu*, and Halm added *in*, which is however unnecessary: cp. iv. 1. 34 operum suorum principiis: iv. pr. 4 initiis operum suorum. Becher keeps *ingressus*, but makes it a genitive dependent on *versitus*.

Two Oxford MSS (Bodl. and Dorvillianus) give *nam* for *non*, and in the former case the *nam* looks very like *viam*. It is possible that *viam* may be the true reading: cp. ii. 10. 1 quarum (materiarum) antequam viam ingredior . . . . pauca dicenda sunt,—though there the phrase refers to entering on the *regular treatment* of a subject. *Age vero* is not always found with questions, Hand Turs. i. p. 211. Without *non*, the reading may possibly be *age vero viam utriusque operis ingressus, in paucissimis*, &c. The *si* after *operis* may have arisen from operi s ingressus. The MSS. are unanimous for *ingressus*, and the awkwardness of operis sui ingressu in pauc. vers. makes it very probable that something is wrong. *Utrumque opus ingressus* would have been more natural: *viam utriusque operis ingressus* is not far off it. Perhaps however it would be preferable to keep the question and read *nonne viam ut. op. ingressus*.

nam benevolum. *nam et ben*, Put. 7231, 7696: so too the Carcassonensis.

§ 49. ceteraque genera. GHL and the Brit. Mus. MSS. give *ceteraque quae*: so too Bodl. and Ball. *Genera* was conjectured by Caesar (Philol. xiii. p. 757). Schöll (in Krüger 3rd ed.) proposes *ceteraeque viae . . . multae*: Kiderlin *ceteraque, quae probandi ac refutandi sunt, nonne sunt ita multa ut . . . petant?* For *quae . . . sunt* he compares § 106 omnia denique quae sunt inventionis.

§ 50. ut magni sit. G Burn. 243: Ball.: Bodl.: *sint* H: *ut magni sit viri* Prat. Put. 7231, 7696, S, Harl. 2662, 4995, 4950, 4829, Dorv., Burn. 244 (*sint* L): *ut magnum sit*, Gensler: *ut magni sit spiritus*, Kiderlin (cp. i. 9. 6).

§ 51. et in omni: *et* om. Prat. and Put.

clarissima LS and most codd.: *durissima* GHT Prat. Put. 7231, 7696, Dorv.

§ 52. utiles circa praecepta, &c. Kraffert proposed *utilis circa praecepta sententiasque levitas verborum* . . . . With *praecepta* may there not have been a genitive in the original text: *utilis circa praecepta sapientiae* (pr. § 19: i. 4. 4: xii. 1. 28), or perhaps *utiles circa morum praecepta sententiae* (xii. 11. 9)?

§ 53. secundum Prat. Put. 7231, 7696, Vall. LS Harl. 2662, 4995 Dorv. Ball.: om. GHFT Bodl. Halm, following Hertz, gives *parem* (cp. § 127 pares ac saltem proximo): *aequalem* would be as probable, and is given by some MSS. in § 55. Schöll now thinks *secundum* an old interpolation, and conjectures *quam sit aliud atque aliud proximum esse*, cp. i. 7. 2: ix. 4. 90.

§ 54 posterum iudices Prat. Put. 7231, 7696, LS Ball. *iudicium* G, *iuditium* H. Halm suspected it to be a gloss introduced from the margin (cp. laus Ciceronis § 109), and Mayor removed it from the text.

reddidit cod. Almen.: *reddit* GHFT Vall. Harl. 4995 Bodl. Burn. 243. *Edidit* is given in Prat. Put. 7231, 7696 Harl. 2662, 4950, 4829 Dorv. and Ball., besides L and S.

sufficit MSS.: Halm would prefer *suffecit* (cp. § 123). For *parem* many MSS.

give *equalem*, which must have been a gloss: S has *equalem credidit parem*, and so Prat. (Fierville Introd. p. lxxix) Harl. 2662 (A.D. 1434) and 11671 (A.D. 1467).

§ 56. **Maeer atque Vergilius.** Unger suggested *Valgius* for Vergilius. This is however unnecessary, though it has been proposed to insert the comma after *Vergilius* instead of after *idem* below.

§ 59. **adsequimur** GHS Prat. Put. 7231, 7696 Bodl. Ball. Dorv. and British Mus. MSS. (except 4950 which gives C and L's *assequatur* and 4829 which has *assecuntur*). Halm reads *adsequamur*, and is followed by Meister. Krüger (3rd ed.) proposes *ut adsequamur*.

§ 60. **quibusdam quod quoquam minor est.** GH give *quibus* for quibusdam: Prat. Put. S and all my MSS. have *quibusdam quod quidem minor est*: (*minoris* Bodl. Burn. 243): *quod quodam* 7696. Wölfflin (Rhein. Mus. xlii. Pt. 2, p. 310) proposes *quod idem amarior est*: *amarus* (§ 117) indicates the excess of *acerbitas* (§ 96) which might be alleged against Archilochus for his lampoons on Lycambes. Cp. iamborum amaritudinem Tac. Dial. 10. But *quoquam* (Madv. 494 b) does not necessarily imply that there *is* any one superior to the great Archilochus, though, outside the range of iambographi, Homer is always present (§ 65) to the writer's mind. *Quoquam* is not to be restricted to the narrow circle of iambic writers, otherwise *materiae* would have no point. Quintilian means that Archilochus must be ranked immediately after Homer, if indeed the disadvantage of his subject-matter forbids us to place him alongside of Homer. That he had a schoolmaster's liking for an 'order of merit' is shown by §§ 53, 62, 85, 86.

§ 61. **spiritu, magnificentia,** Put. 7696 S Harl. 2662, 4995, 11671, Dorv.: *spiritus* H (*sps.*) Prat. 7231 Harl. 4950 Burn. 243 Bodl. Ball., and so Halm and Meister. The strongest argument for the abl. is that the nouns go together in pairs,—spiritu magnificentia, sententiis figuris, copia . . flumine. So Claussen (Quaest. Quint. p. 334), who compares Dion. Hal. *dρχ. κρ.* 2. 5, p. 420 R *ζηλωτὸς δὲ καὶ Πίνδαρος ὀνομάτων καὶ νοημάτων εἵνεκα, καὶ μεγαλοπρεπείας καὶ τόνου, καὶ περιουσίας . . . . καὶ σχηματισμῶν.*

§ 62. **Stesichorum** Badius: *iste sichorus* GH: *Stesichorus* Bodl. 7696: *Stesicorus* Harl. 4995: other MSS. *Terpsichorus* or *Terpsicorus*.

§ 63. **magnificus et diligens et plerumque oratori similis**: GH *magnificus et dicendi et plerumque orationis similis*: so Burn. 243 and Bodl. (*orationi*); most other MSS. *et diligens plurimusque* (*plurimum* or *plurimumque*) *Homero similis*: *plurimumque oratio*, Prat. Put.: *plerumque orationis* 7231, 7696. Halm gives *dicendi vi*, which, after *in eloquendo*, would be strange. Wölfflin proposes *elegans et* (for dicendi et, diligens et): cp. §§ 78, 83, 87, 93, 114, and Dion. Hal. l. c. *Ἀλκαίου δὲ σεύσει τὸ μεγαλοφυὲς καὶ βραχὺ καὶ ἡδὺ μετὰ δεινότητος . . . καὶ πρὸ πάντων τὸ τῶν πολιτικῶν πραγμάτων ἦθος.* Halm's *dicendi vi* rested on *μετὰ δεινότητος*, but we need not suppose that Quintilian translated word for word from Dionysius. With *in eloquendo*, *diligens* seems quite appropriate: i. § 3 cum sit in eloquendo positum oratoris officium.

Sed et lusit, Prat. Put. Voss. 1 and 3: *sed et eius sit* GH: *sed in lusus* MS Ball. Dorv.: *sed editus sit* Bodl.

§ 64. **eius operis**: *ei* GH: *eius* M Bodl. Burn. 243: *eiusdem* Prat. Put. 7231, 7696 S, Harl. 2662, 4995, 4950, 4829, Burn. 244, Dorv., Ball. In Prat. and Put. the order is *in hac parte omnibus cum eiusdem operis*.

§ 65. **est et in.** The MSS. give *etsi est*: Wölfflin conjectured *est et*, and Halm, (following some old edd.) inserted *in*, comparing §§ 64 and 68. So too Meister. *Etsi* may have crept into the text to anticipate *tamen* (ii. 5. 19): or the true reading may be *est et etsi in*. Schöll suggests (Krüger, 3rd ed. p. 92) that the passage ought to run as follows:—*ant. com. cum sincera illa sermonis Attici gratia prope sola retinet*

vim (*dum* G, *tum* vulg.) *fac. libertatis, et si est in insect. vitiis praecip., plur. tamen*, &c.

nescio an ulla. This is the reading of Prat. Put. 7231, 7696, M, S, Harl. 2662, 4995. 4950, 11671, Dorv. Ball., and if it can be sustained, the sense it gives is quite satisfactory. We must suppose that *poesis* (probably the only fem. noun that would suit) was present in the writer's mind: see on *poeticam* § 28 above.

But in Quint. *poesis* occurs only once (cp. on § 28),—at xii. 11. 26, where it is not used of a special branch of poetry, as here; and even there a doubt has been expressed about the reading. Kiderlin therefore urges (Hermes 23, p. 163) that it is incredible that Quintilian would have left his readers to supply for themselves a word which he uses only once, if at all: *ullum genus* would surely have occurred to him, as both *genus* and *opus* are constantly used to denote departments of literature. Again the text gives *post* not *praeter* Homerum. Founding on the reading *an illa* (GHFT Burn. 243 Bodl.) Kiderlin therefore suggests *an illa poeta ullo post* &c.: 'und ich weiss nicht, ob nicht jene mehr als irgend ein Dichter (nach Homer jedoch, &c.).' The copyist would easily wander from *poet.* to *post*, and it is not unusual to compare old comedy &c. with the poets and not their works (cp. similior oratoribus: historia proxima poetis est § 31: at non historia cesserit Graecis § 101), especially as here *post Homerum* follows at once. For *ullo* cp. § 60 quod quoquam minor est. An alternative emendation would be *poesi ulla*.

The *aut* . . . *aut* immediately below is very much against this conjecture, which however Krüger (3rd ed.) has received into the text: we should expect rather *nescio an illa quisquam*, or *nullus poeta*, or keeping *illa* as nominative *nescio an illa poeta ullo*. Quintilian's use of *nescio an* (like that of post-Augustan writers generally) is vague: it is usually an expression of doubt, the *an* meaning either 'whether,' or 'whether not' indifferently. Cp. ix. 4. 1: vi. 3. 6: viii. 6. 22: xii. 10. 2: i. 7. 24. (Mayor cites also Plin. Ep. i. 14. 9: iii. 1. 1: iv. 2. 1: v. 3. 7: vi. 21. 3: vii. 10. 3: 19. 4: viii. 16. 3: ix. 2. 5; and adds 'In all these instances *nescio an* (dubito an) is 'I doubt whether'; in Cicero the meaning is always 'I rather think.') Andresen proposed *nescio an ulla poeseos pars*. The passage closely resembles § 28, and must be emended on the same lines.

§ 66. **tragoedias.** Thurot (Revue de Phil. 1880, iv. 1, p. 24) conjectured *tragoediam*: cp. § 67 hoc opus. He is followed by Dosson, against all MS. authority. Becher points out that we must supply with *hoc opus* in § 67 the words 'tragoedias in lucem proferendi,' so that *opus* and *tragoedias* square well enough with each other.

§ 68. **quod ipsum reprehendunt**, Meister, Krüger (3rd ed.) and Becher. This reading also occurs in the Codex Dorvillianus. Other readings are *quod ipsum quod* GHT Burn. 243, Bodl.: *quo ipsum* MS Harl. 2662, 4995, 4950, Ball. Halm conjectured *quem ipsum quoque*, and was followed by Mayor and Hild. But as no fault has been found with Euripides in the foregoing, *quoque* seems out of place.

Founding on the reading of GHT, &c., also on that of F (which gives *quod ipsum qui*) Kiderlin (Hermes 23, p. 165) proposes to read *quod ipsum quidam*, comparing § 98, where for *quem senes quem* (GT) Spalding rightly conjectured *quem senes quidem*, and 7, § 21, where Bn, Bg give *quod* for *quosdam*. He then goes on, in an interesting paper, to reconstruct the whole passage, which is open to suspicion, especially in respect that *sublimior* stands as predicate with *gravitas* and *cothurnus*, as well as with *sonus*. The admirers of Sophocles consider his elevation of tone more appropriate than the strain of Euripides. *Sublimior* is therefore perhaps *not* the predicate of the sentence, however suitable it may be as the attribute of *sonus*. The predicate may have dropped out, and *sublimior* may have been transferred from its real place to supply it. It is striking that GFTM (also H and Bodl.) all give *sublimior erit*. Kiderlin imagines that a copyist who missed the predicate wrote in the margin 'sublimior erit ponendum

post esse': and then another inserted *sublimior erit* after *esse* in the text. For the predicate, *magis accommodatus* might stand: in copying, the eye may have wandered from *magis accommodatus* to *magis accedit*: for *magis accomm.* cp. ii. 5. 18 and x. 1. 79. Kiderlin therefore boldly proposes to make the parenthesis run, 'quod ipsum quidam reprehendunt quibus gravitas et cothurnus et sublimior sonus Sophocli videtur esse magis accommodatus': 'was gerade manche tadeln, welchen das Würdevolle, der Kothurnus, und der erhabenere Ton des Sophokles angemessener zu sein scheint.'

et dicendo ac respondendo 7231, 7696: *dicendo ac respondo* GH: *in dicendo et in respondendo* Prat. Put. S (*et respondendo* M).

praecipuus. Hunc admiratus maxime est. This is Meister's reading, except that for *eum* I give (with Prat. Put. 7231, 7696 Harl. 2662 and 4995) *hunc*, which is commoner in Quint. at the beginning of a sentence (§§ 46, 78, 91, 112). The following are the readings of the MSS.: GH *praecipuus et admiratus miratus*: M Bodl. Harl. 4950, 4829, Burn. 244, C, Burn. 243 Ball. Dorv. *praecipuus et admirandus*: S *praecipuum. Nunc admiratus et*: Prat. Put. Harl. 2262 and 11671 *praecipuus hunc admiratus et maxime est ut saepe test. et sec. quamvis*: Harl. 4995, *hunc admiratus max. ut s. test. et cum secutus quamquam.* Halm gives *praecipuus est. Admiratus maxime est*: Kiderlin insists on the *est* after *praecipuus*, to correspond with *accedit*, though it seems better to take all that comes after *accedit* as an explanation of the statement *magis accedit oratorio generi*: he also retains the *et* of most MSS. and reads *praecipuus est. hunc et admiratus* (Blätter f. d. bayer. Gymn. 24, p. 84). Wölfflin (partly followed by Krüger 3rd ed.) proposed a more radical change (Rhein. Mus. 1887, 2 H. p. 313) *praecipuus. Hunc imitatus*, quoting in support of the conjunction *imitatus . . . secutus* § 122, eos iuvenum imitatur et sequitur industria: 5 § 19, deligat quem sequatur, quem imitetur: Ovid, Fasti v. 157, ne non imitata maritum esset et ex omni parte secuta virum. But Kiderlin (l.c.) aptly remarks that if Quintilian had written *imitatus*, he would not have said *ut saepe testatur* but *ut ex multis locis patet* (*apparet, videmus*): while vii. 4. 17 (on which Wölfflin relies) is not really to the point. Moreover Quintilian, would never have separated such synonyms as *imitatus* and *secutus* by *ut saepe testatur.*

Charisi nomini addicuntur, Frotscher: *Charis in homine adductura* GH: *Charisii nomine eduntur* Prat. Put. 7231, 7696 Harl. 2662 Dorv.

§ 70. **aut illa iudicia** Prat. Put. 7231, 7696 Harl. 4995. GH Harl. 4950 give *aut illa mala iudicia*: Bodl. Burn. 243 *aut alia mala iud.* S Harl. 2662 Dorv. and Ball. *aut alia iudicia.* The edd., following Gesner, have generally given (with Harl. 4950) *aut illa mala iudicia* (so Halm and Meister), and have taken *mala* as predicate, though the order of the words makes that impossible. Becher approves of Andresen's deletion of *mala.* Krüger (3rd ed.) prints *mala* [*illa*] *iudicia*, thinking that *illa* arose by dittography, and that then the order was changed in the codd. to *illa mala iudicia.* Kiderlin (in Hermes 23) gives as an alternative to deleting *mala* the conjecture *illa simulata iudicia* ('jene erdichteten nachgemachten Gerichtsverhandlungen'; cp. xi. 1. 56: cum etiam hoc genus simulari litium soleat). A similar mutilation occurs, e. g., xi. 1. 20, where b gives *secum* M *secus* instead of *consecutum.*

§ 71. **filiorum militum,** most codd.: *filiorum maritorum militum* Prat. Put. 7231, 7696 S.

§ 72. **si cum venia leguntur.** The reading of the MSS. is upheld by Iwan Müller, Meister, and Kiderlin. Spalding suggested *cum verecundia*: Schöll *cum iudicio*: Becher *cum ingenio.* Becher points out (Bursians Jahresb. 1887) that the expression is meant to cover *decerpere* as well as *legere*, and *decerpere* indicates careful and intelligent reading (cp. § 69, *diligenter* lectus): *cum ingenio* = 'mit Verstand': cp. Cic. ad Fam. xiii. 10. 2 quod versabatur in hoc studio nostro . . et cum ingenio . . nec sine industria: Ulp. Dig. 1. 16. 9 patientem esse proconsulem oportet, sed cum

ingenio. ne contemptibilis videatur. Finally, Krüger (3rd ed.) proposes *cum acumine* or *cum vigilantia* (cp. v. 7. 10).—Prat. Put. 7231, 7696 S Harl. 2662 all give Osann's conjecture *levantur*.

prave GH Harl. 4995, 4950 Burn. 243 Bodl.: *pravis* Regius, Halm, Meister. Becher draws attention to the parallelism between the clauses: *ut prave praelatus est sui temporis iudiciis, ita merito creditur* (= meruit credi) *secundus consensu omnium*.

§ 76. **nec quod desit . . nec quod redundet**: H Burn. 243 and Bodl. give *quod . . quod*: Prat. Put. MS Harl. 2662, 4995, 4950, Burn. 244, Dorv. C, and Ball. *quid . . quid*. The latter reading is supported by Becher (Phil. Rund. iii. 434). For *quod* cp. xii. 10. 46: xii. 1. 20 where for *quod adhuc* BM give *quid adhuc*): on the other hand, in vi. 3. 5 the MSS. are in favour of *quid*, though Halm reads *quod* (followed by Meister). For *quid* cp. Cic. pro Quint. § 41, neque praeterea quid possis dicere invenio.

§ 77. **grandiori simillis**. So all MSS.: Halm and Meister. Several conjectural emendations have been put forward. Comparing 2 § 16 (fiunt pro grandibus tumidi), Becher suggests *grandi oratori*,—an easy change, if the copyist used contractions, but without point: above in § 74, 'oratori magis similis' is appropriate enough in speaking of *historians*, but 'oratori' would be inappropriate here. This is accepted, however, by Hirt (Berl. Jahr. ix., 1883, p. 312; cp. P. Hirt, Subst. des Adjectivums, p. 12). Schöll proposes to read *gladiatori* similis, in view of the close connection with what follows, strictus . . carnis . . lacertorum: but *plenior* and *magis fusus* are a bad introduction to *gladiatori*, and if Aeschines had *plus carnis* and *minus lacertorum*, he cannot really have resembled a gladiator. This reading is, however, adopted by Krüger (3rd ed.). Finally, Kiderlin (Hermes 23, p. 166 sq.) has conjectured *et grandi* (or *grandiori*) *organo similis*, and applies the figure throughout: 'voller und breiter lässt Aeschines den Ton hervorströmen, einem grossen Musikinstrumente gleich': 'einer Orgel gleich,'—he is *grandisonus*. The translation appears to limit unnecessarily the meaning of *plenus* and *fusus*: though the former is used of tone i. 11. 6 (cp. xi. 3. 15 of the voice: ib. §§ 42, 62: and § 55 of the breath): while *fusus* is used of the voice xi. 3. 64. For such a use of *grandis* cp. § 58 (cenae): § 88 (robora): xi. 2. 12 convivium: 3. 15 (vox): 68 (speculum): and for *organum*, i. 10. 25: ix. 4. 10: xi. 3. 20 (where there is a comparison between the throat and a musical instrument): probably also i. 2. 30. There is an antithesis in the two parts of the sentence between fulness and breadth, on the one hand, and real strength on the other; and for the transition to the second figure Kiderlin compares § 33.

§ 78. **nihil enim est inane**: perhaps 'nihil enim est *in eo* inane' (Becher), or *nihil enim inest*.

§ 79. **honesti studiosus**. Becher's proposal to alter the punctuation of this passage is discussed in the note *ad loc.*—For *auditoriis* and *compararat*, see on *tenuia atque quae* § 44, above.

§ 80. **quem tamen**. Kiderlin, in Hermes (23, p. 168), raises a difficulty here. *Tamen* shows that the clause cannot go with the main statement (*fatcor*), and its position forbids us to take it with the *quamquam is primum* clause: it can only go with *quod ultimus est*, &c., 'though Demosthenes is *ultimus fere*, &c., *yet* Cicero, &c.' To prevent so awkward a joining of the clauses, Kiderlin proposes to read *eumque tamen*: pointing out that the *quae* of the MSS. (GH) may have arisen out of *que*, and that Quintilian may have written *eumque*; cp. vi. 2. 13, where Halm makes *utque* out of *quae* G . and xi. 2. 32, where Meister reads *estque*. The meaning will then be: Demetrius is worthy of record as being about the last, &c., and yet Cicero gives him the first place in the *medium genus*.—It seems better, however, to give *tamen* a general reference: 'yet, in spite of all that can be said on the other side' (e. g., inclinasse eloquentiam dicitur). Cp. § 99 quae tamen sunt in hoc genere elegantissima.

§ 81. **prosam (prorsam) orationem** et all MSS.; Halm, Meister, Krüger (3rd ed.) omit *et*. I find that Becher supports the view stated in the note *ad loc.*: he would however write *prorsam*, which the best MSS. give also in Plin. v. 31. 112 D.

quodam Delphici videatur oraculo dei instinctus: so Frotscher, followed by Krüger (3rd ed.). On the other hand Claussen (Quaest. Quint., p. 356) and Wölfflin (followed now by Meister, pref. to ed. of Book x., p. 13) propose to delete *Delphici*, of which Becher also approves. But the MS. evidence cannot be disregarded. The following are the various readings: GH *quaedam Delphico videatur oraculo de instrictus*, and so FT, the former giving also (by a later hand) *de instinctus*, the latter *dei instructus*. Bodl. gives *quodam delphico videatur oraculo dei instructus*. The most frequent reading is that of Prat. Put. 7231, 7696 Harl. 2662, 4995, 4829, 11671, Ball. and most edd., *quodam delphico videatur oraculo instinctus*: S agrees, but is reported to have *delphico* after *oraculo*: Harl. 4950 and Burn. 244 have the same reading, with *institutus* corr. to *instinctus*: Burn. 243 gives *instructus*. *Delphico* was originally deleted by Caesar: Phil xiii, p. 758. Halm read *tamquam Delphico videatur oraculo instinctus*: but Quintilian would take no trouble to avoid the repetition of *quidam* (cp. divina quadam, above).—For the arrangement of words, Krüger (3rd ed.) compares § 41 qui ne minima quidem alicuius certe fiducia partis memoriam posteritatis speraverit.

§ 82. **quandam persuadendi deam.** Nettleship (Journ. of Philol., xxix, p. 22) conjectures *Suadam* [*persuadendi deam*], comparing Brutus, § 59, quoted *ad loc.* *Persuadendi deam* would thus become a gloss on *Suadam*: but the expression in the text is quite in Quintilian's style.

§ 83. **eloquendi suavitate**: *eloquendi usus* (or *usu*) *suav.* GH and all codd. except Harl. 4950, and Dorv., both of which give simply *eloq. suav.* Halm admitted into his text Geel's conj. for *usus*, 'eloquendi *vi ac* suavitate,' and this has met with some acceptance (Iwan Müller and Becher). But the parallel from Dion. Hal., Ἀρχ. ῥ. 4 is hardly conclusive: *τῆς τε περὶ ἑρμηνείαν δεινότητος . . . . καὶ τοῦ ἡδέος.* Hirt properly remarks that the agreement between the two is not so great as to allow of correcting the one by the other. Kiderlin conjectures *eloquendi vi, suavitate, perspicuitate.*

tam est loquendi. See note *ad loc.* for Kiderlin's conj. *tam manifestus est.* Though Meister's *tam est eloquendi* is probably a misprint, it is found in some MSS.—Harl. 4950: Burn. 244.

§ 84. **sane non affectaverunt** Bodl. and Vall. (*veru* subpunctuated in the latter: *affectant* Prat. Put. 7231 MS Ball. Dorv. Harl. 2662, 4995, 4829, 11671: *sene non adfectitacuerunt* GH Burn. 243: *adfectarunt* 7696: *adfectitant* Harl. 4950, and so Burn. 244 (corrected from *affectant*).

§ 85. **haud dubie proximus.** Halm inserted *ei* after *dubie*, though it is not found in any MS.: Regius had suggested *illi*. Kiderlin (Hermes 23, p. 170) points out that if *propiores alii* in § 88 is allowed to stand without a dative, *ei* is not necessary here. He suggests, however, *illi* before *alii* in § 88: both passages must be dealt with in the same way.—For *haud* (Vall.), GHS have *aut*: M *haut*. Cp. on 3 § 26.

§ 86. **ut illi . . . cesserimus**: *cum illi* GHFT Harl. 4995 Burn. 243: *ut illi* Prat. Put. 7231, 7696: and so S Harl. 4950 (with *caelesti atque divinae*): *ut ille* M Harl. 2662. Kiderlin (Hermes, p. 170) proposes to go back to the reading of the older MSS. *cum illi*, and instead of *cesserimus* to read *cesserit*, so as to make Vergil the subject throughout. *Cum* cannot, he contends, be a copyist's error, motived by *ita*; and it is probable, therefore, that at first *cesserit a* was inadvertently written for *cesserit*; then (in G or some older MS.) *cesserimus ita* was made out of that, to correspond with *vincimur* below: and then in the later MSS. *cum* was changed to *ut*, because of *ita*. For the transition, with this reading, from *cesserit* to the plural (*vincimur, pensamus*), he

compares § 107, where. after speaking of Demosthenes and Cicero, Quintilian passes to *vincimus*.

§ 87. **sequentur** MS Halm and Meister: *sequenter* G *seq̃nt'* H: *sequuntur* Prat. Put. 7231, 7696.

φράσιν id est. These words are omitted in the Pratensis, which is Étienne de Rouen's abridgement of the *Beccensis*, now lost. This is an additional proof that φράσιν was originally written in Greek: cp. on § 42.

§ 88. **propiores** H Prat. Put. Vall. Harl. 2662, 4495, 11671, Burn. 243. Bodl., Halm: *propriores* GMS 7231, 7696, Harl. 4950, C, Burn. 244, Dorv., Meister. In Cicero and Quintilian *magis proprii* would be more usual for the latter.

§ 89. **etiam si sit.** This conjecture of Spalding's (for *etiam sit* GH Bodl. &c.: *etiam si* M Harl. 4950 Dorv.: *etiam sic* Prat. Put. S Harl. 2662) I have found in the Balliol codex. 7231 and 7696 give *etiam si est*. Cp. note on *tenuia atque quae* § 44, above.

ut est dictum. These words were bracketed as a gloss by Halm, and are now omitted altogether by Krüger (3rd ed.): see however note *ad loc.* Döderlein proposed to place them after *poeta melior*, Fleckeisen after *etiam si*.

Serranum is Lange's conjecture for *ferrenum* GHM: *farrenum* 7231, 7696 Harl. 2662. 11671: *Pharrenum* Prat. Put. Some MSS. (e. g. Vall. Harl. 4995, Burn. 243 and 244) give *sed eum*, but it is obvious that the criticism of Severus stopped with the word *locum*.

§ 90. **senectute maturuit** ed. Col. 1527 and so 7231, 7696 (Fierville): *senectutem maturuit* GH: *senectute maturum* Prat. Put. MS Harl. 2662, 4995, 4950, Burn. 244, Dorv. and Ball.: *senectus maturavit* Bodl., Burn. 243.

et. ut dicam. Halm's *sed* instead of *et* has been rejected by later critics. Cp. Claussen (Quaest. Quint., p. 357 note): *sed* 'sententiam efficit ab hac operis parte alienam. Nam cum oratori futuro exempla quaerantur oratoria virtus in quovis scriptore laudi vertitur (§§ 46, 63, 65, 67, 74, &c.). Itaque propter huius censurae consilium Quintilianus Lucani elocutionem oratoriam laudat, sed ingenium poeticum una reprehendit.'

§ 91. **propiua** H Prat. Put. Burn. 243, Harl. 2662 and other codd.: Bodl. Ball. Harl. 4950 *proprius*. Reisig conjectured *propitius*, which also is apt; but in spite of *industrius*, *necessarius*, cited in its support (cp. iv. 2. 27: vii. 1. 12), it is too uncertain a form to be received into the text. Iwan Müller thinks it would have to be *magis propitiae*. Halm gives *promptius*: Wölfflin *pronius*: while Schöll now suggests *propitiae potius* (cp. iv. pr. § 5: 2 § 27: vii. 1. 12).

§ 92. **feres** G Prat Put. 7231, 7696 S Harl. 2662, 4829, Dorv., Ball., Halm.: *feras* H, Harl. 4950, Burn. 243, Bodl. C and M, Meister and Krüger (3rd ed.). Harl. 4995 has *fere*: from Vall. Becher reports *feras*, 'probably at first *feres*.'

elegea GH 7696, and so A^2 BN Put. S at i. 8. 6.

§ 94. **abunde salis** G Prat. Put. M and all my MSS. except H, Burn. 243, Bodl. which have *abundantia salis*.

multum est tersior. The variety of MS. readings seems to point to an *et* wrongly inserted after *multum*, perhaps from a confusion with 'multum et verae gloriae' below. GH give *multum et est tersior*: M Harl. 4950, Bodl. Ball. C Dorv. Burn. 243 and also Harl. 4829 *multum etiam est t.*: Prat. Put. 7231, 7696 S Harl. 2662, 11671 *multum est tersior*: while Harl. 4995 (and Vall.) has *multo et est tersior*. Osann proposed *multo eo est tersior*: Wölfflin *multo est tersior*: Halm and Meister print *multum eo est tersior*. For *multum*, cp. multum ante xii. 6. 1: and see Introd. p. li.

non labor GH Burn. 243 Bodl. and Meister: *nisi labor* 7231, 7696 S Harl. 2662, 4995, 4950, 4829, 11671, Burn. 244, Dorv. Ball. C, and Halm. Prat. and Put. have *mihi labor*.

hodieque et qui: H, Prat., Put., 7231, 7696, Harl. 2662, 4829, Bodl. Dorv.: *hodie et qui* Burn. 243: *hodie quoque et qui* Vall. Harl. 4995, 4950: *hodie quod et qui* S.—Becher is of opinion that the text will not bear the explanation given in the note, and would read *hodie quoque et qui*: 'es giebt auch heute noch berühmte Satirendichter, die einst &c.' *Et qui* he takes with *clari*, not with *hodie quoque*, the *et* being omitted in translation: clari (hodie quoque) qui (olim) nominabuntur.

§ 95. etiam prius. Founding on the classification given in Diomedes (see note *ad loc.*), according to which the *satura* of Pacuvius and Ennius preceded and was distinct from that of Lucilius, Horace, and Persius, Claussen (Quaest. Quint., p. 337) thinks that the true reading here may be *Alterum illud et iam prius* Ennio temptatum *saturae genus*, &c. For the satura of Ennius, cp. ix. 2. 36. Iwan Müller points out that Ennius is not mentioned below (§ 97), beside Attius and Pacuvius, probably because neither in tragedy nor in satire did Quintilian consider him to have produced anything helpful for the formation of an oratorical style. Other unnecessary conjectures are *etiam posterius*, Gesner: *etiam proprium*, Spald.: *etiam amplius*, L. Müller: *etiam verius*, Riese: *alterum illud Lucilio prius sat. genus*, Krüger (3rd ed.).

sola: *solum* Prat. and Put.

collaturus quam eloquentiae. These words, omitted in GHS Bodl. Burn. 243, occur in all my other codd.

§ 96. sed aliis quibusdam interpositus: sc. carminibus, Christ. In H the reading is *quibusdam interpositus*: so 7231, 7696 Bodl. and Burn. 243: but M Harl. 4950, 4829 Burn. 244 Dorv. and Ball. give *a quibusdam interpositus*: S *cuiusdam*: Prat. and Put. *opus interpositus*. Osann conjectures *sed quibusdam*, and so Hild. In the margin of Harl. 4995 is the variant *aliquibus interpositis*.

In Hermes, vol. 23, p. 172, Kiderlin makes a fresh conjecture. Recognising that something must have fallen out before *quibusdam*, but dissatisfied with Osann's *sed* and Christ's *sed aliis*, he proposes to read *ut proprium opus, quibusdam aliis tamen carminibus* (or *versibus*) *a quibusdam interpositus*. The eye of a copyist may easily, Kiderlin thinks, have wandered from the first to the second *quibusdam*: cp. v. 10. 64, ut quaedam a quibusdam utique non sunt, &c., and for quibusdam aliis xi. 3. 66, et quibusdam aliis corporis signis.

intervenit, which is a conjecture of Osann, I have found in Harl. 2662, 11671 Prat. Put. 7231, 7696.

lyricorum. Kiderlin thinks there may be something wrong in the text here. The last sentence (sed eum longe, &c.) shows clearly that Quintilian had a high opinion of the lyrists of his day: if Bassus was *legi dignus*, they were even more so. Would he then have said 'of the Roman lyrists Horace is almost the only one worth reading'? Perhaps we should read *lyricorum priorum*: after *-ricorum*, *priorum* might easily fall out, and it gives a good antithesis to *viventium*. Bassus (quem nuper vidimus) forms the transition: and the next paragraph begins *Tragoediae scriptores veterum*, &c.

§ 97. clarissimi. This reading is stated by Halm to be 'incerta auctoritate,' and is referred by Meister to the Aldine edition. It occurs in Prat. 7231, 7696 Harl. 2662 (A.D. 1434) Vall. 4995, 4829, 11671, Dorv. and Ball.: Put. gives *clarissime*: G has *gravissima*: HFTS *gravissimus*, and so also Harl. 4950, Burn. 243, Bodl. and C. Halm prints *grandissimi*: Ribbeck (Röm. Trag. p. 337, 3) inclines to accept the sing. *grandissimus*, M, of Pacuvius alone.

Kiderlin (in Hermes 23, p. 173) rejects all the above readings. *Gravissimus* and *gravissima* are obviously due, he says, to *gravitate* following: but the word before *gravitate* must have begun with the same letter, and so *clarissimi* cannot stand, especially as it is inappropriate to the context. For *ceterum* shows that the sentence before it must have contained some slight censure: some defect, or quality excluding others equally good, must have been mentioned. He therefore conjectures *grandes nimis*, in preference to

grandissimi. which in tragedy would hardly be a fault. Attius and Pacuvius, Quintilian says. are 'zu grossartig, sie kümmern sich zu wenig um Zierlichkeit (Eleganz) und die letzte Feile (d. h. Sauberkeit im Kleinen); doch daran ist mehr ihre Zeit schuld als sie selbst.' He evidently thinks more of the 'Thyestes' of Varius and Ovid's Medea: cp. Tac. Dial. 12. With this judgment Kiderlin compares §§ 66, 67 tragoedias primus in lucem Aeschylus protulit, sublimis et gravis et grandiloquus saepe usque ad vitium, sed rudis in plerisque et incompositus . . . . sed longe clarius inlustraverunt hoc opus Sophocles atque Euripides, and is of opinion that the parallelism cannot be mistaken. For the position of *nimis* he compares ix. 4. 28 longae sunt nimis: v. 9. 14 longe nimium: xii 11. 9 magna nimium.

§ 98. **quem senes quidem parum tragicum.** So Spalding, Bonnell, Halm, Meister, and Krüger. *Quidem* occurs in no MS.: GH have *quem*, M Vall., Harl. 4995. Burn. 244, Ball. omit it: Bodl. Burn. 243 and Dorv. show the corruption *Pindarum*. Becher would exclude *quidem*, regarding *quem* in G as an instance of the tendency of copyists inadvertently to repeat, after a particular word that by which it has been immediately preceded, e.g. § 68 quod ipsum quod (G): ix. 4. 57 ut cum ut G: iv. 1. 7 ipsis litigatoribus ipsis (b): iv. 2. 5 aut ante aut (bT): x. 1. 4 iam opere iam G.—But here the authority of the Pratensis and its cognates may be invoked. In the archetype from which they are derived something must have stood before *parum*, as Prat. Put. 7696, 7231 all give *quem senes non parum tragicum*: so Harl., 2662 A. D. 1434), and 11671. Above in § 96, G Prat. Put. 7231, 7696 have *si quidem* for *si quem*.

§ 100. **linguae suae.** So Köhler (v. Meister pref. to Book x. p. 13): *suae* supplies an antithesis to 'sermo ipse Romanus': GH give *linguae quae*: so Harl. 4950: S Burn. 243, Bodl. *linguae*: while Harl. 2662, 4995, 4829, 11671, Dorv. and Ball. omit it altogether: M has *ligaeque*.

§ 101. **Titum**: GH Prat. Put. M. 7231, 7696.

commendavit: Halm and Meister give *commodavit*, which is approved also by Hirt. Halm compares § 69 where Menander is said to be 'omnibus rebus personis adfectibus accommodatus.' But this would require the meaning 'appropriately treated,' and there is no instance in Quintilian of the verb used absolutely in this sense. Nor is there any example to support Hild's interpretation *praestitit*, which would be moreover extremely weak. The recurrence of the word so soon after *accommodata* tells against Halm's reading, though Quintilian is negligent on this head.—On the other hand, in vi. 3. 14 the reading 'ad hanc consuetudinem commodata' is rightly accepted against 'commendata' most edd.

§ 102. **immortalem** GS Meister: *illam immortalem* Prat. Put. M Halm: *immortalem illam* Vall.

velocitatem. So all MSS. except S, Burn. 243, and Bodl., which have *civilitatem*. Kiderlin (in Hermes 23, p. 174) thinks that we might have expected *ideoque immortalem gloriam quam velocitate Sallustius consecutus est*: 'und darum hat er die velocitas durch (von der velocitas) verschiedene Vorzüge erreicht.' *Consequi* cannot mean 'to supply the place of': and *immortalis* is inappropriate as an attribute of *velocitas*: besides, Quintilian has not spoken of Sallust's *velocitas*, even indirectly. Schlenger conjectured *claritatem*: Andresen *auctoritatem* ('klassisches Ansehen,' cp. iv. 2. 125: xii. 11. 3): Kiderlin now proposes *divinitatem*, which in Cicero = Vortrefflichkeit, Meisterschaft: cp. xi. 2. 7. Judged by the previous sentences the expression is not too strong. For *immortalem divinitatem* cp. § 86 illi . . . . caelesti atque immortali: and for *consecutus est* iii. 7. 9 quod immortalitatem virtute sint consecuti.

clarus vi ingenii. This is a conjecture of Kiderlin's, which I find has been adopted also by Krüger (3rd ed.). GHFT give *clarius ingenii*: Prat. Put. *clari ingenii vir*: 7231, 7696 *clari vir ingenii*: MS Harl. 4995, 4950, 4829, Burn. 243 and 244, Dorv.

C and Ball. *clarus ingenio*: Harl. 2662 and 11671 *clarus* (?) or *claret vir ingenii*. Spalding had already pointed out that *clarus* is not found with *ingenium*, except where *ingenium* is used of a person: e. g. § 119 erant clara et nuper ingenia: he therefore wrote *elati vir ingenii* (following Goth. *elatus ingenio* and Bodl. *elatus ingeniis*). Kiderlin compares § 70 sententiis clarissimus, and for *vis ingenii* i. pr. 12: ii. 5. 23: x. 1. 44: xii. 10. 10. The reading *clarus vi ingenii* points the contrast to what follows in 'sed minus pressus,' &c.: it was his *style* that did not altogether suit the dignity of history.

§ 103. **genere ipso, probabilis in omnibus, sed in quibusdam.** Till Kiderlin made this happy conjecture (see Hermes 23, p. 175) *genere* had always been joined with *probabilis*, and the text was twisted in various directions. GHS, Burn. 243, Bodl. give *in omnibus quibusdam*: M Harl. 2662, 4995, 4950. Burn. 244, Dorv. *in omnibus sed in quibusdam*, and so apparently Prat. Put. 7231, 7696. Out of *omnibus* Halm gives on Roth's suggestion, *operibus*: afterwards he decided for *partibus*, and this (though *omnibus* to *partibus* is not an easy transition) is adopted by Meister. Kiderlin's punctuation makes everything easy: 'Anerkennung verdienen seine Leistungen *alle*, *manche* stehen hinter *seiner* Kraft zurück.' Even these last, Quint. means, are *probabiles* (cp. viii. 3. 42 probabile Cicero id genus dicit quod non plus minusve est quam decet); but they do not show the great powers that distinguish his other writings. It is uncertain whether Quintilian wrote *in quibusdam* or *sed in quibusdam* (M). The easiest explanation of the omission in the other MSS. is to suppose that he wrote *in omnibus in quibusdam*: perhaps the copyist of M saw that *omnibus* and *quibusdam* were antithetical, and inserted *sed*. Kiderlin notes Quintilian's liking for chiasmus, without any conjunction: cp. § 106 in illo, in hoc (where in hoc is wanting in M).

suis ipse viribus: ed Col. 1527 (Halm), and so (Fierville) 7231, 7696. In Harl. 2662 and 11671 (A.D. 1434 and 1467) *suis* already appears, corrected from *vis* GH. The Juntine ed. (1515) has *suis viribus minor*: so Prat. and Put.

§ 104. **et exornat.** Vall. and (apparently) Prat. Put. 7231, 7696, and most edd.: *et ornat* M Halm, Meister, Krüger: *exornat* GHS. Becher remarks that *et exornat* might easily pass into *exornat*.

nominabitur: Weber and Osann proposed *nominabatur* (which appears in Harl. 2662, but corrected to *-itur*). Krüger at first accepted this in support of his theory that the whole passage refers to Cremutius, who 'in former days (olim), while his works were under a ban, was only named (i. e. was a mere name, but now is known and appreciated).' The parallel passage (§ 94) is sufficient to dispose of any such interpretation: sunt clari hodieque et qui olim nominabuntur.

Cremuti. Nipperdey, Philol. vi, p. 193, Halm, and Meister: *remuti* H Prat. Put. 7231, 7696 *remremuti* G, *rem utili* Burn. 243: *remitti* S. Bodl.: *nec imitatores uti* Harl. 2662, 4995. 4950, 4829, 11671. A review of the various explanations of the whole passage (Superest—quae manent) will be found in Holub's Programm 'Warum hielt sich Tacitus von 89-96 n. Chr. nicht in Rom auf?'—Weidenau, 1883: but his conjecture *remoti* (i. e. relegati) for *remuti* is not to be thought of.

dividendi: first in the Aldine edition: all MSS. have *videndi*, except M (*indicendi*) and Prat. Put. Harl. 4995 (*vivendi*). Cp. i. 10. 49, where the case is the same.

§ 105. In the Aurich Programm, Becher gives a more recent statement of his views: 'wie zu *cum* causale, so tritt praesertim auch zu *cum* concessivum, in diesem Falle wiederzugeben mit, "was um so auffallender ist, als." Der Sinn ist also: "Ich weiss sehr wohl, welchen Sturm des Unwillens ich gegen mich errege, und dies (dieser Sturm) ist um so auffallender, als ich jetzt gar nicht die Absicht hege, meine (in Potentialis gesprochene) Behauptung (fortiter opposuerim) wahr zu machen, resp. comparando durchzuführen. Ich lasse ja dem Demosthenes seinen Ruhm—in primis legendum vel ediscendum potius."'

§ 106. **praeparandi.** For Kiderlin's conj. *praeparandi, narrandi, probandi* see *ad loc.*

[omnia] **denique,** GH, Burn. 243, Bodl. omit *omnia* (which is in all my other MSS.), and Meister now approves (following Spalding, Osann, and Wölfflin), on the ground that Demosthenes and Cicero were *not* alike in *everything* that belongs to *inventio*. Halm thinks that *omnia* is to be found in *racioni* of the older MSS.: but Kiderlin points out that this error may have arisen from the carelessness of a copyist who, after thrice writing the termination *i*, gave it also to the fourth word.

illi—huic Prat. M, S Vall. Harl. 4995, 2662 Bodl. &c.: *illic—hic* GH Put. 7231, 7695. Halm.

§ 107. **vincimus,** H, G^2, and most MSS.: (cp. § 86): *vicimus* G.

§ 109. **ubertate** Harl. 4995. This is also the reading of codd. Vall. and Goth: all the other MSS. give *ubertas*.

totas virtutes Bn Bg N Prat. Ioan. 7231, 7696: *totas vires* M b.

§ 112. **ab hominibus** Halm and Meister: *ab omnibus* Bn Bg HFT Ioan. Prat. 7231, Sal. and most codd.: *hominibus* S Harl. 4995 Bodl.

§ 115. **urbanitas.** Kiderlin proposes to read *et praecipua in accusando asperitas et multa urbanitas*: cp. § 117: § 64: 2 § 25: ii. 5. 8.

Ciceroni, for *Ciceronem* of the MSS. In the Rev. de Phil. (Janv.-Mars, 1887) Bonnet quotes from the Montpellier MS. a note of the sixteenth century deleting the name as a gloss (on *inveni*). Certainly all codd. give *Ciceronem*, not *Ciceroni*. Bonnet thinks that the insertion does not accord with Quintilian's habitual deference towards Cicero: 'Quintilien se trouvant dans le cas de contredire Cicéron ne le nomme pas.'—Becher reports *Ciceroni*, a correction in the Vallensis.

castigata, B (i. e. Bn and Bg) Ioan. Prat. 7231, 7696 Harl. 2662, 4995, 11671: *custodita* H M b F T Alm. Harl. 4950, 4829, Burn. 243, 244, Bodl. Dorv. and Ball. For *gravis* (bH M Vall. and seemingly Prat.) B Sal. 7231, 7696 and Ioan. give *brevis*.

si quid adiecturus sibi non si quid detracturus fuit, Vall. Harl. 4995. For the repetition, see on haud deerit 3 § 26. Halm and Meister print *si quid adiecturus fuit*—(sc. *virtutibus suis*, cp. §§ 116, 120)—the reading of B (i. e. Bn and Bg), which is also that of Ioan. Prat. N 7231 Harl. 2662, 11671: while M Harl. 4950, 4829, Burn. 244 have *si quid adiecturus fuit, non si quid detracturus*. The reading of H is *si quid adiecturus sibi non si quid detracturus* [*Sulpicius insignus*] *fuit ut servius sulpicius insignem* &c.: so also T, Burn. 243, Bodl. The brackets in H are by a later hand, indicating a gloss which arose from a mistake made by the copyist of H. In Bg the passage stands:—

sibi non si quid detracturus
si quid adiecturus: fuit et servius sulpicius

The words added above the line are by the hand known as b.

In copying H wrote: *si quid adiecturus sibi non si quid detracturus* (then omitting *fuit* continues *et Serv. Sulp.* (then goes back and resumes) *fuit et servius* &c. This is the origin of the confusion which exists in all the MSS. of this family.

§ 117. **et fervor.** This is Bursian's conjecture, adopted by Halm and Krüger (3rd ed.), and now approved by Becher. BM have *et sermo*, which is also the reading of N Prat. Sal. 7231, 7696 Ioan. Harl. 2662, 4950 and Ball.: Hb *et summo*: Harl. 4829, 11671, Burn. 244 *et smo*: while Bodl., Dorv., and Burn. 243 give the correction in T *eius summa*, out of which the second hand in the Vallensis (Laurentius Valla) made *et vis summa*, a reading which occurs also in Harl. 4995. Meister reads *et sermo purus*: while Kiderlin proposes *et simplex sermo* (cp. iv. 1. 54: viii. 3. 87: ix. 3. 3: 4. 17: viii. pr. 23: x. 2. 16).

ut amari sales. Francius conjectured *ut amantur sales*, but this loses the antithesis between *amari* and *amaritudo ipsa*. Kiderlin's *ut amantur amari sales* (viii. 3.

87 : vi. 1. 48) is an improvement ; but if *ridicula* is taken in a good sense it seems impossible that after censuring Cassius for giving way unduly to *stomachus*, Quintilian should go on to say, 'moreover, though bitter wit gives pleasure, bitterness by itself is often laughable.' Is it possible that we ought to read *ut amari sales risum movent ita amaritudo ipsa ridicula est*? Such an antithesis might have been written 'per compendium,' and the words *risum movent* may then have dropped out. See the note *ad loc.* : and cp. especially vi. 1. 48 *fecit enim risum sed ridiculus fuit*, and *οὐ γέλωτα κινεῖ μᾶλλον ἢ κατα-γελᾶται*, quoted in the note on 1 § 107.—Krüger (3rd ed.) adopts *frequentior* for *frequenter*, which gives a good sense, except that *freq. amar. ipsa* is awkward.

§ 121. **lene** Halm and Meister: *leve* B Prat. N 7231 M 7696 C. Here again Becher prefers *leve*, comparing Cic. de Orat. iii. § 171, quoted on § 44 above: levitasque verborum 1. 52 : and levia . . ac nitida, v. 12. 18.

§ 123. **scripserint.** So Bn Bg H Ioan. Prat. 7231, 7696 Vall. Harl. 4995, 2662, 11671, Bodl., Dorv., Spalding, and Bonnell. Becher compares among other passages 2 § 14 (concupierint), and points out that Quintilian is not thinking of individual writers on philosophy, but of the class, as opposed to the class of orators, historians, &c.—Halm, Meister, and Krüger have *supersunt* (Put. M, Ball. Burn. 243 Harl. 4950).

§ 124. **Plautus,** Prat. N, 7231 Ioan. Harl. 2662, 4829, 11671 : *plantus* M Harl. 4950: *Plantatus* Sal. : *plaustus* Hb: *Plancus* edd. vett. and Harl. 4995.

Catius. The name is rightly given in Harl. 4995.

§ 126. **iis quibus illi.** *Iis* is the conjecture of Regius, followed by Halm, Meister, and Krüger. Becher would retain *in quibus illi*,—the reading of BN Prat. Ioan. Vall. M Harl. 4995, 2662, 4950, 11671, Burn. 244 Dorv. Ball. The difficulty of construing probably led to the omission of *in* in bH Bodl. Burn. 243, 7231, 7696, Spalding and Bonnell.

ab illo B Ioan. 7231, 7696 Sal. Harl. 2662, 4950, 4829: *ab eo* bHM Burn. 243.

§ 127. **foret enim optandum**: *fore enim aliquid optandum* bHFT. Spalding conjectured *alioqui optandum*, which Kiderlin approves.

eo saltem all MSS.: Meister has *aut saltem*, probably relying on a wrong account of the Bambergensis: see Halm vol. ii, p. 369.

illi viro B: *illi viros* bHM : *illi virtutibus* Halm: *illi viro eos* (or *viro plurimos*) Kiderlin.

§ 128. **multa rerum cognitio**: so all codd. except Ioannensis and Harl. 4995, which have *multarum rerum cognitio*. b omits *cognitio* and is followed by HFT.

si obliqua contempsisset, si parum recta non concupisset. I adopt the reading recently proposed for this vexed passage by Ed. Wölfflin in Hermes, vol. xxv (1890), pp. 326–7, though it is right to note that he was partly (as will be seen below) anticipated by Kiderlin. *Obliqua* seems thoroughly appropriate in reference to Seneca's unnatural, stilted, affected style,—'jene unnatürliche, durch unmässigen Gebrauch von Tropen und Figuren auf Schrauben gestellte Ausdrucksweise, welche statt der Klarheit ein Schillern zur Folge hat.' Wölfflin compares ix. 2. 78 *rectum genus* adprobari nisi maximis viribus non potest: haec diverticula et anfractus suffugia sunt infirmitatis, ut qui cursu parum valent flexu eludunt, cum haec quae adfectatur ratio sententiarum non procul a ratione locandi abhorreat. Adiuvat etiam, quod auditor gaudet intellegere et favet ingenio suo et alio dicente se laudat. Itaque non solum si persona obstaret *rectae orationi* (quo in genere saepius modo quam figuris opus est) decurrebant ad schemata . . . ut si pater . . . iacularetur in uxorem *obliquis* sententiis. This passage supplies (what is indeed suggested by *obliqua* itself) the antithesis *parum recta* : cp. ii. 13. 10 si quis ut parum rectum improbet opus.

In the *Jahrbücher f. Philologie* (vol. 135, 1887: p. 828) Kiderlin had previously dealt with the passage on similar lines. The traditional reading *si aliqua contempsisset* (b) he considers too indefinite, though not impossible: in point of authority, though preferable to the *si nil aequalium cont.* of the later MSS., it cannot rank so high as the reading of Bn and Bg, which give *simile quam* without any attempt at emendation. This Kiderlin thinks must be nearest the original: he therefore rejects such conjectures as Jeep's *si antiqua non*, on the ground that it is improbable that *simile quam* arose out of *antiqua*. He introduces his own conjecture by referring to ix. 2. 66 and 78 (see above), and to the contrast between *schemata* and *rectum genus*, *recta oratio*; the former are called *lumina* or *lumina orationis* (xii. 10. 62). Cp. viii. 5. 34. He would read: *nam si mille ille schemata* (or *illas figuras*) *similiaque lumina contempsisset, si parum rectum genus* (or *sermonem*) *non concupisset*, &c. *Similiaque* occurs ix. 4. 43: *mille* (for *sescenti*) is used v. 14. 32: for *contempsisset* cp. ix. 4. 113. *Si mille illa* and *similiaque* may easily have run together, when *schemata* (or *figuras*) would fall out: *quam* in the older MSS. may represent *que lumina*, which again reappears in the *qualium* of the later codd. (*si nil aequalium*). As an alternative for *parum rectum genus* (or *sermonem*) Kiderlin suggests Wölfflin's reading *parum recta*: and compares ix. 2: ii. 5. 11: v. 13. 2: ix. 1. 3; 3. 3: x. 1. 44; 89: ii. 13. 10.

Of the MSS. Prat 7231 Sal. 7696 N Ioan. Harl. 2662 and 11671 agree with Bn and Bg in giving *simile quam*: b has *si aliqua*: HFT, Burn 243, Bodl. *aliqua*: M Harl. 4993, 4950. 4829, Bern. 244. Dorv. C *si nil aequalium*. Among previous conjectures are *si multa aequalium*, Törnebladh: *si ille quaedam*, Halm (where *ille* is surely superfluous: *si antiqua non*, Jeep. Meister accepts the reading *si aliqua non*: Becher thinks that *si nil aequalium* may be right.

It is generally admitted that a word must have fallen out after *parum*: the codd. all give *si parum non concupisset*. Jeep proposed *si pravum* (=*corruptum*: cp. ii. 5. 10 *non conc.*: on which Halm, comparing *omnia sua*, remarks, 'debebat saltem *prava*.' But *prava* seems too strong a word for Quintilian to have used in a criticism where he is so studiously mixing praise and censure. Halm suggested *si parum sana*, and is followed by Meister: cp. Fronto's 'febriculosa' of Seneca, p. 155 *n*. Sarpe proposed *si prava* or *parva* or *plura*: Buttmann *si parum concupiscenda* (or *convenientia*): Herzog *si parvum*: Madvig *si partim* or *partem* (i. e. *paulo plus quam aliqua*, and in opp. to *omnia sua*, below): Hoffmann *si opiparum*: Seyffert *si garum*: Krafft *si non parum excussisset* (cp. § 101, § 126: v. 7. 6; 7. 37; 13. 19: xii. 8. 13, &c.): Gustaffson *si parca* cp. i. 6. 20 frivolae in parvis iactantiae): Andresen *si similem ei quem contempsit se esse* (sc. *concupisset*; cp. Tac. Ann. xiii. 56: xii 64: Hist. i. 8: Livy xlv. 20 9) *si parem non concupisset* (i. e. *si Ciceronianum genus dicendi imitari quam diverso genere gloriam eius aemulari maluisset*): or, *nam si similem ei quem contempsit se esse, non parem concupisset*: Krüger (3rd ed.) *si parum arguta*: Hertz (who argues that the word which has fallen out must, with *parum*, correspond to *corrupta* above) *si parum pura*.

utrimque Meister and Becher, following old edd., Spalding, and Bonnell: *utrumque* B N 7231, 7696: *virumque* M: *utcumque* Halm, 'in every way,' 'one way or another,'—proposed by Gesner at 6 § 7.

CHAPTER II.

§ 2. atque omnia. Kiderlin (Blätter f. d. bayer. Gymn. 1887, p. 454) proposes to put commas at *sequi* and *velimus*, and make this clause also subordinate.

§ 3. aut similes aut dissimiles. Andresen suggests *aut similes aut non dissimiles* or *aut similes aut certe haud dissimiles.*

§ 6. tradiderunt (BNM Harl. 2662, 4995, 4829, Burn. 243, and Dorv.) is powerfully supported by Becher in his latest tractate (Programm des königlichen Gymnasiums zu Aurich, p. 13) against *tradiderint*, the reading of b Prat. Bodl. and Vall. (corrected in the last from *tradiderunt*), Burmann, Spalding, Bonnell, Halm, Meister, and Krüger. Becher holds that in Quintilian, as frequently in Cicero, *cum* with the indicative is often used in such a way (quoting from C. F. W. Müller) 'ut non prorsus idem sit, sed simillimum ei, quod barbare dicere solemus identitatis. Nam ut "cum tacent clamant" non est "si tacent," multo minus "quo tempore" aut "propterea quod" aut "quamquam,"—sed "tacent idque idem est ac si clament," sic "cum hoc facis qui potes facere illud?" et sim., German. item "*wenn du dies thust*" valet: "hoc facis ex eoque per se efficitur, non ratione, sed ipsa natura, ut illud non possis facere." Ut pro Q. Roscio 3. 9 quam ob rem, cum cetera nomina in ordinem referebas, hoc nomen in adversariis relinquebas? non significat nec "quamquam" nec "quando," sed "*wenn*."' Becher adds the following parallel passages: Cic. pro Cluent. 47. 131 id ipsum quantae divinationis est scire innocentem fuisse reum, cum iudices sibi *dixerunt* non liquere, and Verg. Ecl. 3. 16 quid domini facient, audent cum talia fures? (Cp. Madvig de Fin. p. 25.) In the same way he treats *cum . . . sunt consecuti* 7 § 19 below, which seems, however, to be somewhat different. Here there is an antithesis, and in such cases *cum* ('whereas') may very well take the indicative: there the clause '*cum sint consecuti*' is added to show the reasonableness (*cum* = 'since') of the demand that extemporary facility shall be made fully equal to *cogitatio*—see *ad loc.* Neither instance can be explained on the analogy of *cum* with the indic. used of 'identity' (as 'cum tacent, clamant,' quoted above): in such cases the subject is generally the same in both clauses. And in such a passage as pro Cluent. § 131 *cum* is usually explained as = *quo tamen tempore.*

eruendas M Harl. 4995: all other codd. *erudiendas.*

mensuris ac lineis. Krüger (3rd ed.) quotes with approval the conjecture of Friedländer (Darst. aus der Sittengesch. Roms iii. 4, p. 194, 4) *eisdem mensuris ac lineis*, and recommends the insertion of *eisdem* in the text,—after *lineis*, where it is more likely to have fallen out. But this is unnecessary.

§ 7. turpe etiam illud est. Hild puts a comma after *sciant*, and by supplying before *turpe est* an *ita* to correspond with *quemadmodum*, makes out a comparison of which *quemadmodum*, &c., is the first clause and *turpe etiam illud est* the second. This is certainly to misunderstand the passage. The *quemadmodum* clause goes with what is before, not with what follows, so that a comma after *alieni* would be enough, were it not for the necessity of having the mark of interrogation (cp. § 9 below). Then *turpe etiam illud est* comes in, resuming *pigri est ingenii* in § 4, just as immediately afterwards *rursus quid erat futurum* § 7 resumes *quid enim futurum erat* § 4. The whole passage is an elaboration of the dictum with which § 4 opens, 'imitatio per se ipsa non sufficit.' Quintilian first says that we, as well as those who have gone before us, may make discoveries (cur igitur nefas est reperiri aliquid a nobis quod ante non fuerit?). Surely we are not to confine ourselves to hard and fast lines like servile copyists.

Then he goes on to add in § 7 that we must surpass our models (plus efficere eo quem sequimur), instead of resting content with mere reproduction (id consequi quod imitamur): otherwise Livius Andronicus would still be the prince of poets, we should still be sailing on rafts, and painting would still be nothing more than the tracing of outlines. The necessity for progress is first shown (§§ 4–6) by an appeal to the example of the past, and by the unfruitful work of such painters as are mere copyists: then in § 7 poetry, history, navigation, as well as painting are put in evidence for the argument *ex contrario*.

§ 8. **mansit**, Meister: *sit* codd.: *est* Fleckeisen (and Halm): *fuit* Gensler.

§ 9. **adpetent** Bg HFT: *appetent* Prat. Ioan. Harl. 4995 Bodl. &c.: *appetunt* N Harl. 2662, 11671, Burn. 243.

hoc agit Halm, followed by Meister (cp. 7 § 4): *hoc ait* b H, *om.* Bn Bg N Ioan. Prat. Harl. 2662, 11671: *agit* (*sine hoc*) Harl. 4995, 4950 M, and most codd.

§ 10. **quaeque pares maxime** may be a gloss: it is found only in those MSS. which give *simplicissimae* for *simillimae*: b H Harl. 4950 M Burn. 243 Bodl.

utique (b M Vall. Harl. 4995, 4950, Burn. 243 Bodl. Dorv.) may also be suspected: it does not occur in Bn Bg N Ioan. Prat. Harl. 2662, 4829, 11671.

§ 11. **orationibus**, Bg: Ioan. gives *oratione*: so also Voss. 1 and 3 (Zumpt).

accommodatur b H Ioan. Harl. 4995, 4950, 4829, Bodl. Dorv. and Meister: *commodatur* Bn N Prat. Harl. 2662, 11671, and Halm.

§ 12. **inventio vis** B Harl. 2662, 11671: *inventionis* b H Harl. 4495, 4950, 4829, C, Burn. 243, Bodl., Dorv.

§ 13. **cum et**, ed. Colon. 1527: *et cum* B H Ioan. Prat. N (*et quum*) M: *cum* Vall. Harl. 4995. On the usual interpretation of this difficult passage *ut quorum . . . collocata sunt* forms one parenthesis: but this is an unnecessary extension of the explanation of *intercidant invalescantque temporibus*. See *ad loc.*

accommodata sit, codd. except Harl. 4995, which omits *sit*: *acc. est* Halm, followed by Hild (depending on *prout*, not *cum*: see note *ad loc.*). Madvig's conjecture *accommodanda sit* is approved by Kiderlin (cp. ix. 4. 126 adeoque rebus accommodanda compositio). But the correctness of the reading in the text (and also of the explanation given in the note *ad loc.*) will be evident to any one who considers the whole sentence carefully. To *cum et verba intercidant* corresponds exactly the double clause *et compositio . . . rebus accommodata sit* on the one hand, and *et compositio . . . ipsa varietate gratissima* (sc. *sit*—repeated from *accommodata sit*) on the other. This double clause is rather awkwardly joined by *cum . . . tum*. To take *accommodata sit* as depending on the *cum* which follows *compositio* is to destroy the balance of the sentence. In this case an independent *sit* would have to be supplied with *gratissima* (to make *et compositio . . . gratissima sit* correspond to *et verba intercidant* above): and the translation would then be: 'it is just when (*cum . . . tum*), or exactly in proportion as, it is adapted to the sense (*rebus accommodata*) that the very variety (thereby secured) gives the arrangement its greatest charm.' But if this had been Quintilian's meaning he would surely have written *cum rebus accommodatur* (or—*ata est*) *tum ipsa varietate sit gratissima*.

§ 14. **quos imitemur**. The D'Orville MS. gives *quos eligamus ad imitandum*,—probably an emendation by the copyist, though it may explain the origin of the reading of b and H *quos at imitandum*.

quid sit ad quod nos. The *ad* is due to Regius: most codd. have *quid sit quod nos*, except Harl. 4995, which is again in agreement with Goth. Vall. Voss. 2 and the second hand in Par. 2: *quid sit quod nobis*.

§ 15. **et a doctis, inter ipsos etiam**. The explanation given in the notes is due to Andresen (Rhein. Mus. 30, p. 521), who, however, wished to insert *et* before *inter*

ipsos. The comma makes that unnecessary. So Kiderlin (Berl. Jahrb. XIV, 1888, p. 71 sq.).

dicunt, Harl. 4995: *dicant* all codd.: 'emend. Badius' (Halm).

ut sic dixerim Vall. (Becher): cp. pr. 23: i. 6. 1: ii. 13. 9: v. 13. 2. BM Prat. have *ut dixerim*. Halm wrote *ut ita dixerim*, comparing i. 12. 2: ix. 4. 61: but *ut sic* is more common in the Latinity of the Silver Age.

§ 16. compositis exultantes. Kiderlin (Berl. Jahrb. XIV, 1888, p. 72) would prefer *compositis rigidi* (cp. xi. 3. 32: xii. 10. 7: ix. 3. 101: xii. 10. 33), *comptis* (cp. i. 79: viii. 3. 42) *exultantes* = 'statt wohlgeordnet steif, statt schmuckliebend putzsüchtig.' Another unnecessary emendation is *laetis exultantes, compositis corrupti* (Lindau): or *compositis exiles* (Düntzner).

§ 17. quidlibet, most codd.: *quamlibet* M, Vall. Harl. 4995, 4950: *qui licet* bH. Iwan Müller (Bursian's Jahresb. 1879, p. 162) condemns *illud*, and would read either *quamlibet frigidum* (cp. 3 § 19 and ix. 2. 67: quamlibet apertum), or *quidlibet frigidum*, which latter is approved by P. Hirt. Eussner suggests the deletion of *illud frigidum et inane*, thinking that these words may be the remains of a gloss on § 16.

Attici sunt scilicet. Spalding's reading seems on the whole to be preferred. The retention of *sunt* (represented in some MSS. by a simple *s*,—hence the reading *Atticis scilicet*) makes it less necessary to follow Meister in inserting a *sunt* after *qui praec. concl. obscuri*: in so loose a writer as Quintilian the first *sunt* would do duty for both. Halm follows Bn and Bg, which apparently (as also N Harl. 2662, 4829, and 11671) have *Attici scilicet*: Meister (with bHM and Harl. 4950) gives *Atticis scilicet*. In the Ioannensis I find *Attici s* (for *sunt*): Dorv. and Burn. 244 give *Atticis s. Scilicet* (om. Prat.) may be a gloss, and the true reading may be *Attici sunt*. Some codd. (Bodl. Burn. 243) give *Atticos scilicet* (*Athicos* Harl. 4995): qy. *Atticorum similes?* (cp. Cic. Brut. § 287).—Becher now prefers *Atticis* (sc. *se pares credunt*).

§ 22. proposito. This conjecture by Gertz (Opuscula philol. &c., p. 134) I have found in the Ioannensis (ppo) and in Harl. 2662 and 11671. It is approved also by Kiderlin. BNHb Prat. Sal. give *propositio*: all other codd. *proposita*. Perhaps we should read (with Ioan.) *sua cuique proposito est lex, suus decor est.* Prat. omits the second *est.*

§ 23. tenuitas aut iucunditas, Halm and Meister: *tenuitas ac iucunditas* b H, Burn. 243, Bodl.: *tenuitas aut nuditas* N Ioan. M Harl. 2662, 11671: *tenuitas ac nuditas* Prat. Harl. 4995, 4950, 4829, C, Burn. 244, Dorv.: *aut iuditas* Bg.

§ 25. quid ergo? non est satis, &c. Gertz proposes to read, shortly afterwards, *mihi quidem satis esset; set si omnia consequi possem, quid tamen noceret vim Caesaris . . . . adsumere?* (= *sed etiam si satis mihi esset, tamen nihil noceret vim Caesaris . . . . adsumere, si omnia haec consequi possem*).

§ 28. deerunt, Francius: *deerant* (derant) all codd. Becher defends *deerant*: 'der Rhetor meint dass *qui propria bona adiecerit* öfter Veranlassung gehabt haben wird, Fehlendes zu ergänzen als zu beschneiden *si quid redundabit.*'

oporteat bHFT Bodl. M Harl. 4950 Burn. 243: *oportebat* B Prat. N Sal. Ioan. Harl. 2662, 4995, 4829, 11671 Burn. 244 Dorv. The latter (which is adopted by Halm) would indicate (cp. viii. 4. 22) a condition which ought to have been and may still be realised: the former (adopted by Meister and approved by Becher) is the conjunctive potential, and is quite in Quintilian's manner (cp. xi. 2. 20): it conveys the expression of a present duty and obligation, the realisation of which may now be expected, and it connects also more intimately with *erit* in the following sentence.

CHAPTER III.

§ 1. **nobis ipsis**, codd. : *e nobis ipsis* Gertz.

utilitatis etiam. Ioan. gives *etiam utilitatis*, which Spalding quotes also from Goth.

§ 2. **alte refossa.** This (the reading of N) I have found also in Ioan. and Prat. : *alter effossa* BH : *altius effossa* Harl. 4995 M Harl. 4950, 4829 Burn. 244 Bodl. Dorv. : *alte effossa* Harl. 2662, 11671.

fecundior fit. *Fit* appears as a correction in T and Vall. : it does not occur in B M Prat. H T Ioan. S Harl. 4995 or 2662. Perhaps *fecundior* is the true reading, and *est* is to be supplied in thought : Introd. p. lv.

effundit B Prat. Ioan. N and most codd. : *effunditur* b H. **et fundit** Vall.[2] M, Harl. 4995, Halm and Meister.

parentis : *parentium* Ioan. : *parentum* Dorv. Harl. 4950 Burn. 244 C : *parentibus* bH Bodl.

§ 4. **iam hinc.** Obrecht *iam hunc* : see note *ad loc.* Harl. 2662 and 11671 agree in *iam hic*.

§ 6. **scriptorum.** This reading, attributed to Badius by Halm and Meister, is found in Ioan. Harl. 4995 Burn. 243 Harl. 2662 (the last corr. from *-em*). It is also in the editio princeps (Campanus), and the ed. Andr. Becher reports it as a correction in Vall.

§ 9. **sequetur** Bn and Bg N Sal. Dorv. Harl. 2662, 4950, 4829, 11671 : *persequetur* b Harl. 4995 Burn. 243 : *prosequetur* HM Bodl. and Prat. *Prosequetur* (Spald. and Bonnell) may be right : there is a graphic touch about the compound.

§ 10. **ut provideamus** obelized by Halm (after Bursian) : but see note. Becher proposed *provideamus ut resistamus et . . . coerceamus* : Krüger suggests rather *resistamus et provideamus ut . . . coerceamus* : Jeep, *ut provide eamus*, also, for *efferentes se*, *efferentes*. The passage is discussed by Kiderlin (Blätter f. d. bayer Gymn. 1888, p. 85 , who recommends the excision of *et* before *efferentes*, as it is found in no MS. He translates : 'Aber gerade dann, wenn wir uns jene Fähigkeit (schnell zu schreiben) angeeignet haben (bei solchen, welche noch nicht schnell schreiben können, fehlt es an Ruhepausen ohnehin nicht), wollen wir innehalten, um vorwärts zu blicken, die durchgehenden Rosse wollen wir gleichsam mit den Zügeln zurückhalten.' He considers *ut provideamus* a necessary addition, in order to make the meaning of *resistamus* clear. 'Was jeder Besonnene beim Schreiben thut, dass er manchmal innehält, um vorwärts zu blicken, d. h. um sich zu besinnen, welche Gedanken nun am besten folgen und wie sie am besten ausgedrückt werden, rät hier Quint. seinen Lesern.' The best MSS. read *resist. ut provid. efferentes equos frenis* : Hb Bodl. Burn. 243 give *ut* for *et* : Harl. 4995 has *resist. ut prohibeamus ferentes equos fr. quib. coerc.* : 4950 and Burn. 244 *resist. ut prohibeamus efferentes equos quos fr. quib. coerc.* The reading *et efferentes se* is due to Burmann. Something might be said for *et ferentes se* : 'ferre se' is often used by Vergil of 'moving with conscious pride,' e. g. Aen. i. 503 : v. 372 : viii. 198 : ix. 597 : xi. 779.

§ 12. **patruo.** Harl. 2662 and 11671 both give *patrono* : which, with other coincidences, establishes their relationship to the Guelferbytanus (Spald.).

§ 14. **quod omni.** see note *ad loc.* : edd. vett. *ex quo*.

§ 15. **plura et celerius** Prat. N : and so now Becher reports from B and Ambrosianus ii. *Et* had escaped Halm's notice, and Meister follows, *plura celerius*.

sed quid: *sed* is supplied by the old edd., but does not appear in any MS. Halm (ii. p. 369) conjectures *at*, which may easily have slipped out after *obveniat*.

§ 17. **quae fuit**: (*manent*) *quae fudit* Harl. 4995 (as also Goth. Voss. 2 and Vall.)

§ 19. **urget**. Kiderlin supports (in Blätter f. d. bayer. Gymn. 1888, p. 86) his proposal to read *urgetur*, which would however give a different antithesis. 'When we write ourselves, our thoughts outstrip our pen, but when we dictate we forget that the scribe is writing under similar conditions, and give him too much to do.'

§ 20. **in intellegendo**. This conj., which is due to H. J. Müller and Iwan Müller, has been adopted by Becher and Meister: *legendo* BM Ioan. and most codd. (Halm). See note *ad loc.* The true reading may be *si tardior in scribendo aut incertior, et in intellegendo velut offensator fuit.* This is supported by *et diligendo* (bH Burn. 243 Bodl.), for which Spalding conjectured *et delendo*, Gertz *in tenendo* ('significatur notarium imperitum et oscitantem verba quae dictantur non statim intellegere aut fideliter tenere, ut saepius eadem dictanda sint'). A number of codd. (Ioan. Vall. Harl. 4995, 4950, 4829, Burn. 243 and 244, Dorv.) have *inertior* for *incertior*: but this gives no antithesis to *tardior*: it appears, however, in ed. Colon. 1527. The same codd. (and also M) have *fuerit*, for *fuit*, which may be right.

concepta Regius: *conceptae* codd. Becher points out that *concipere* and *excutere* are 'termini technici': cp. Scrib. ep. ad C. Jul. Callist. p. 3 R ne praegnanti medicamentum quo conceptum excutitur detur: and Ovid, excute virgineo conceptas pectore flammas.

§ 21. **altiorem**. This reading, ascribed by Halm and Meister to ed. Colon. (1536) I have found in Harl. 2662 (A.D. 1434) and 11671 (A.D. 1467). B N Ioan. and other codd. *aptiorem*: Prat. *apertiorem*, and so a later hand in Vall.

frontem et latus interim obiurgare. B, Prat. M, Ioan., Harl. 2662, 4950, 4829, 11671, Burn. 244 and Dorv. all give *simul et interim*: Harl. 4995 (again in agreement with the 2nd hand in Vall.) and Burn. 243 have *simul vertere latus et interim* (the reading of many old edd.): so Bodl. except that it omits *et*. It is to b that we must apply for what must be at least a trace of the true reading; and b gives *sintieletus*, which H shows as *sintielatus*. Considering how liable *s* (*ſ*) and *f* are to be confused, I venture to think that *finti* may conceal *fronte*.

Bursian's *femur et latus* (Halm and Meister) is not so near the MSS.: it is based on ii. 12. 10 and xi. 3. 123 (quoted *ad loc.*), but the latter passage would warrant *frontem* quite as much as *femur*, and *frontem ferire* seems to have been considered by Quintilian a more extravagant action than *femur ferire*, of which he says 'et usitatum est et indignantes decet et excitat auditorem.' In any case the man who is in the agony of composition is as likely, if alone, to 'rap his forehead' and 'smite his chest,' as to 'slap his thigh.'

Frotscher and Bonnell's *sinum et latus* cannot be supported by any parallel for such an expression as *sinum caedere, ferire, obiurgare*. Becher approves Gertz's conjecture *semet interim obiurgare*, which is adopted also by Krüger (3rd ed.) as = *increpare*: 'obiurgat semet ipse scribens et convicium sibi facit ut stulto, si quando tardior in inveniendo est.'

Another interesting conjecture is put forward by Kiderlin (Blätter f. d. bayer. Gymn. 1888, p. 87). He proposes to read (on the lines of b) *singultire, latus int. ob.* This would need to be taken of those more or less inarticulate sounds which the solitary writer addresses πρὸς ὃν θυμόν, when there is no one there to listen. Kiderlin refers to *singultantium* in 7 § 20, of broken utterance: but we cannot take the reference here of 'sobs' or 'gasps': the writer is not practising with a view to theatrical effect, he is supposed to be indulging in little peculiarities that become ridiculous in another's presence. As an alternative Kiderlin suggests *singultu latus interim obiurgare*, comparing for the ablative § 15 cogitationem murmure agitantes. *Singultus* is common

enough : and Kiderlin thinks that as *singultire* is nearer the MSS. than *singultare*, it may possibly have been used here by Quintilian.

§ 22. secretum in dictando. So bH Harl. 4995, 4950, Burn. 243, Bodl., M, Dorv.: *quod dictando* BN Prat. Ioan., Harl. 2662, 4829, 11671, Burn. 244 (corr. to *in*). With the reading *quod dictando perit, atque liberum . . . nemo dubitaverit* (Halm and Meister) it is senseless to quote 2 § 20 (Bonn., Meister, and Dosson) as parallel. Krüger (3rd ed.) reads *secretum dictando perit. Atque liberum arbitris*, &c.

§ 23. mihi certe iucundus. After these words H has *videmoni* (and so the cod. Alm.) : Flor. *vindemoni*. This word greatly puzzled Spalding, and has been allowed to disappear from the critical editions of Halm and Meister. Jeep transformed it into *mihi certe* vitae inani *iucundus*, &c. An ingenious suggestion is made by Mr. L. C. Purser (in the Classical Review, ii, p. 222 b). He thinks that it may be "the gloss of a monk, on a somewhat ornate passage about poetry, who recollected how (as Bacon says in his 'Essay on Truth') one of the Fathers had in great severity called Poesie *vinum daemonum*." Cp. Advancement of Learning ii. 22. 13, where Mr. Wright tells us that Augustine calls poetry vinum erroris ab ebriis doctoribus propinatum, Confess. i. 16; and that Jerome, in one of his letters to Damasus, says Daemonum cibus est carmina poetarum, while both these quotations are combined in one passage by Cornelius Agrippa, de Incert. &c. c. 4. Hence the phrase *vinum daemonum* may have been compounded. —If the gloss is to be credited to the copyist of H (as seems probable), it perhaps arose from something that caught his eye in the Bambergensis four lines further down, where *tendere ani*(mum) is shown in a form that could easily be mistaken by a sleepy scribe.

§ 24. ramis, referred by Halm and Meister to ed. Camp., appears in Harl. 4995 : it is reported by Becher also from the Vallensis. All other codd. *rami*.

voluptas ista videatur most codd. : *videatur ista voluptas* N.

§ 25. oculi. Kiderlin thinks it allowable to infer from the words ex quo nulla exaudiri vox that *aures aut* has fallen out before *oculi*. Cp. § 28 nihil eorum quae oculis vel auribus incursant.

velut tectos : *velut rectos* all codd. There is the same confusion at ix. 1. 20 where M has *recteque* for *tecteque* (i. e. tectaeque). For Becher's explanation of the vulgate *tectos* (first in ed. Leid.) see *ad loc*. Kiderlin (Blätter f. d. bayer. Gymn. 1888, p. 88) is not satisfied, and objects that for *tectos teneat* we should have expected *tegat*. The figure also seems to him out of place, as the context speaks not of the attack of an enemy, but of the distractions which draw the mind of the student away from his task : § 23 *avocent, respexit* : § 24 *ad se trahunt* : § 25 *aliud agere*. He proposes, therefore, *velut recto itinere*, comparing iv. 2. 104 ut vi quadam videamur adfectus velut recto itinere depulsi, and ii. 3. 9 et recto itinere lassi plerumque devertunt. *Itinere* may first have fallen out, and then *recto* may have been changed to *rectos*.—Halm conjectured *velut secretos*, or *coercitos*; Wrobel, *velut relictos*.

§ 26. haud deerit : *aut deerit* BN Ioan. and all codd. except a later hand in Vall. Kiderlin (Blätter l. c.) comments on the infrequent use of *haud* in Quintilian, though *haud dubie* 1 § 85 (where however GH have *aut*) must have escaped him (cp. i. 1. 4); and founding on the consensus of the MSS. for *aut* he proposes to read *aut non deerit* or *aut certe non deerit*. But *haud* goes closely with *deerit*, and does not (like *non, ac non*) introduce an antithesis to *supererit*. *Aut deerit* might be made to mean that the *sleepless* man is to work : but this would be too cruel !

§ 29. et itinere deerremus : *et ita ne* BN Ioan. Harl. 2662, 4829, 11671, Dorv. and Ball. : *ita erremus* HMb Bodl. (*erramus*). The reading in the text is given by Halm and Meister as from the old editions : it occurs in Vall. and Harl. 4995.

§ 31. crebra relatione appears in Harl. 4995 (and Vall.) corrected from *crebro relationi* which is the reading of B Ioan. and all codd. Jeep suggested *crebra dilatione*,

Klderlin *crebriore elatione*. Other proposals are *crebra relictionis, q. i. c., repetitione*, Gottfried Hermann (in Frotscher), *crebra relictione, q. i. c., et repetitione*, Zumpt (in Spald. v, p. 423). Becher thinks *crebro* may be right, adverbs being often used in Latin where we should use adjectives: *crebro* would then go closely with *morantur* and *frangunt*.

adiciendo 'for making additions': so Bursian, Halm, and Becher. BN Prat. Ioan. and most codd. have *adicienda*: b *adiciendi sint*: Harl. *adjiciendi sit*. Meister adopts *adicienti* from ed. Col. 1555: so Spalding: cp. iv. 5. 6 quo cognoscenti iudicium conamur auferre (where B has *cognoscendi*).

ultra modum esse ceras velim: Ioan. omits *esse*, and is thus in agreement with N.

CHAPTER IV.

§ 3. **habet**: *habeat*, Halm quoting from ed. Camp. *Habeat* occurs in Burn. 243: most codd. have *habet*, but some (H and Bodl.) give *habent*.

CHAPTER V.

§ 1. **ἔξιν parantibus**: for the *ex imparantibus* of Bn N and Ioan. Bursian added *non est huius*. So Halm. Harl. 4995 gives *nec exuberantis id quidem est operis ut explicemus*.

factum est iam, Halm and Meister: *est etiam* all codd. except Ioan. which has *factum etiam*.

iam robustorum: so all codd. except bHFT which omit *iam*: and Harl. 4995, Burn. 244 which give *iam robustiorum*.

§ 2. **id Messallae**: B Ioan. M and most codd. Ball. and Dorv. however give *M. id Messalae*: and Harl. 4995 *Marco id Messalae*. The spelling *Messallae* is adopted in the text as more correct.

§ 4. **eadem**: so most edd. and Spalding, followed by Mayor and Krüger (3rd ed.): *eandem* all codd., with the single exception of M, and so Halm and Meister, though without giving any indication of the meaning. The only way to explain *eandem* seems to be to continue the sentence in thought sc. quae non proprie, or quae apud poetas: cp. eandem i. 9. 1. The sense will then be: 'the poet's inspiration has an elevating influence, while his licences of style *do not carry with them in advance*, or *involve*, the corresponding ability to use the language of ordinary prose: something is left for the reproducer.' This suggests that there may be something in the reading of B (also Vall. and Harl. 4995), which have no *non* with *praesumunt*, at least if we may read *eadem*: 'poetical licence implies that the orator can say the same things *propriis verbis*.' Bursian suggested *nec* (for *et*) *verba . . . praesumunt*.

§ 5. **post quod**. Harl. 4995 again agrees with Goth. and Voss. 2, *praeter quod*: so Vall.

§ 13. **reus sit**. Krüger (3rd ed.) revives Halm's conj. *rectene reus sit*, to correspond with *rectene occiderit* and *honestene tradiderit* in what follows: along with Gertz's *quaeramus, an* to correspond with *veniat in iudicium an*. Becher, however (Philol. xlv, p. 724), has pointed out that if the object of such a change is to secure complete symmetry, we should need to read, 'Cornelius rectene codicem legerit' quaeramus, an 'liceatne magistratui . . . recitare': otherwise, in the other two cases the text ought to run, 'Milo quod Clodium occidit' veniat in iudicium, an . . ., and 'Cato quod

Marciam tradidit Hortensio' an. Quintilian has avoided this excess of parallelism without coming into conflict with logic.

Just as at iii. 5. 10 we have Milo Clodium occidit, iure occidit insidiatorem: nonne hoc quaeritur, an sit ius insidiatorem occidendi?, so here the *finita* or *specialis causa* shows the form of a positive statement (Cornelius reus est), as frequently in Seneca. *Reus sit* and *legerit* are motived only by the disjunctive interrog.: it might have run 'utrum dicamus, Cornelius reus est,' or only 'Corn. quod legit . . . reus est.' The *infinita quaestio*, on the other hand, appears as in the above example in the form of a question, and this form the writer adheres to in the two following *finitae* and *infinitae quaestiones*. The *finita quaestio* rests on the *generalis quaestio*: acquittal of the charge (here laesa maiestas) depends on the answer to *violeturne*, &c. In a word, it is as if Quintilian had written (as at iii. 5. 10) Cornelius quod codicem legit, reus est: nonne hoc quaeritur: violeturne, &c.

§ 14. **dum adulescit profectus,** B Harl. 2662, 4995, 4829, Burn. 244, Ball.: *inventus* Hb Bodl. Burn. 243: Bonnell's conj. *iuvenis* appears in Dorv. Bursian and Jeep conj. *dum adul. profectui sunt util.*

quia inventionem, Halm: *quae inventionem* all codd. Qy. *quod*?

§ 16 **materia fuerit.** Meister suggests *erit*: perhaps rather *fuerit—necesse erit.*

§ 17. **assuescere** Zumpt: *assuefieri* Philander. All MSS. have *assuefacere.* Frotscher wrote *inanibus se simulacris . . . assuefacere*, and was followed by Halm. Most MSS. also (B Ioan. Ball. Harl. 2662, 4995, 4829, 11671) give *difficilis digressus*: but in view of the consensus for *assuefacere* the alternation *difficilius digressos* (H Bodl. Dorv. Harl. 4950 Burn. 243) is worth considering: *inanibus simulacris* would then go (though awkwardly) with *detineri* (for the rhythm cp. x. 2. 1), and the rest of the sentence makes excellent sense.

§ 18. **transferrentur** N Dorv. Ball. Harl. 2662.

§ 20. **decretoriis** Harl. 4995, probably from a correction in Vall.: Voss. 2 and Goth. (Spald.) *derectoriis* BJ Ball. Dorv. Burn. 244: *detectoris* b: *delectoris* H: *delectoriis* Bodl.: *de rhetoriis* Harl. 2662, 4829, 11671: *vel rhetoricis* M.

satis so most codd. But Bodl. Dorv. Burn. 243 *litis*: Hb *sitis.*

§ 21. **idoneus** bHM: *si idoneus* Bn Bg Sal.: *sudoneus* N: *is idoneus* Halm.

§ 22. **sustinere** Halm and Meister: *sustineri* Bn Bg HN Sal.

recidet occurs in Dorv., and is reported by Becher as a correction in Vall.: all other codd. *recidere.*

§ 23. **diligenter effecta** all codd. Regius proposed *una diligenter effecta*, Badius *una enim diligenter effecta*, and so many edd. *Una* would come in well before *quam*; but Becher rightly holds that it is unnecessary, the opposition being not quantitative alone, but qualitative as well. He reports *una enim* as a correction in the Vallensis.

quidque. Fleckeisen proposed *quicquid*: see Madvig on de Fin. v. § 24.

CHAPTER VI.

§ 1. **vacui nec otium patitur.** The reading in the text, which is quite satisfactory, occurs in Harl. 4995, 4950, and Dorv. Bn and Bg give *vacuum otium pat.*, and are followed by N Ioan. Harl. 2662 and 11671. For *otium patitur* b (followed by HFT) gives the remarkable reading *experientium* (*experientiam* Burn. 243, Bodl.), which reminds one of the confusion at the opening of ch. v: may the true reading perhaps be *nec ἕξιν parantibus otium patitur*? Jeep suggested *expetit otium*: *nec perire otium patitur* has also been suggested.

§ 2. **desit.** After this word there is a considerable space left blank in Bn and Bg, as well as in some later MSS., e. g. Harl. 2662 and 11671. In Harl. 4995 there is no blank, but in the margin the words 'hic deficit antiquus codex.'

inhaeret . . . quod laxatur: a later hand in Vall., Meister, and Krüger. BMN give *inhaeret . . . quae laxatur*, which appears in ed. Camp. (and Halm) as *inhaerent . . . quae laxantur*.

§ 4. **tandem** Madvig, Emend. Liv. p. 61, *tamen* libri.

§ 5. **redire.** I find this reading in Bg Ioan. C Harl. 2662, 4995, 4829, and restore it to the text, in place of *regredi* (Halm and Meister), which seems to have arisen out of *redi* HF, and occurs in Harl. 4950, Burn. 243, 244, and Dorv.

§ 6. **domo** Harl. 4995 : *domū* B Ioan. MN Sal.

§ 7. **utrimque** Bonnell and Meister. The codd. give *utrumque*. Gesner (followed by Halm : cp. i. § 131) proposed *utcumque* : Spalding *utique* : Jeep *si tutius utcumque quaerendum est* (cp. iv. 1. 21), founding on the reading of b *strict* * * * (*margine adcisa*), which reappears in HFT (*strictius—strutius*).

CHAPTER VII.

§ 1. **praemium quoddam** Harl. 4995, probably following a correction in the Vallensis : *primus quid amplius* Bn Bg Ioan. Sal. HFTM Harl. 2662, 4950. *Amplissimum* Stoer.

intrare portum Bn Bg H Ioan. N Sal. and most MSS. Halm adopts Meiser's conj. *instar portus*. On this reading the advocate who has nothing but (*solam*) the *scribendi facultas*, and who therefore is found wanting at a crisis, is compared to a harbour which seems to promise a refuge to every ship at sea, but which really (owing to rocks and sand-banks) can afford protection only when the sea is calm, and so not *praesentissimis quibusque periculis*. Neither of the two justifies the expectations formed. But it must be admitted that the comparison of a man to a harbour is awkward. Other suggestions are *monstrare portum* : *instaurare p.* : and *in terra portum* (!) Jeep.

§ 2. **statimque.** I follow Krüger (3rd ed.) in the punctuation : see *ad loc.* The editors print *statimque, si non succ.*

§ 3. **quae vero patitur,** &c. In the text *possit* (for *sit* of MSS.) is due to Frotscher, *omittere* (for *mittere*) to Bonnell. *Ratio* (for *oratio* Bn Bg H Ioan. M) occurs in Harl. 4995. Krüger (3rd ed.), following Gertz, reads *quae vero patitur hoc ratio ut quisquam sit orator aliquando? mitto casus : quid,* &c. *Aliquando* he takes as = 'only sometimes,' 'not always' (i.e. tum demum cum se praeparare potuerit). For *mitto casus* ('praeteritio') he compares v. 10. 92 : xi. 2. 25.

§ 5. **quid secundum ac deinceps** : so Harl. 4995. The MSS. clearly point to this reading, though Halm and Meister print *ac sec. et deinc.* Bn and Bg (as also N Ioan. and Sal.) have *ac sec. ac dein.* : but in Bg above the first *ac* the letter *d* appears (evidently for *quid*, not *ad* as H), and over the second *ac*, *et* is written, and is adopted by HFTM. In place of the first *ac* Harl. 2662 gives *atque*, and so Spalding reports Guelf. (with which 2662 is frequently in agreement). The Carcassonensis also has *quid secundum.*

§ 6. **via dicet ducetur,** bHFM Harl. 4950 Burn. 244 : *ducet ducetur* Bn Bg Ioan. Sal. Dorv. Harl. 4995 shows the variant *viam discet* (as Goth. Voss. 2 Vall.) Meister, following Eussner, inverts the words, reading *ducetur, dicet* to avoid a 'tautology' : cp. iii. 7. 15 : ix. 4. 120. Bonnet changed *ducetur* into *utetur*. Kiderlin cannot believe that Quintilian wrote *ducetur . . . velut duce*, and suggests that *certa* may have fallen

out after *serie* (Rhein. Mus. 46, p. 24). This gives, he thinks, additional point to the clause introduced by *propter quod*: men who have had but little practice do not always speak methodically (via), but in telling stories they have no difficulty in keeping to the thread of their discourse, because the sequence of events is 'a trusty guide.'

§ 8. **paulum**, BM Harl. 2662, 4829, 11671, Burn. 244, Dorv.: *paululum* bHN Ioan. Harl. 4995, 4950, Burn. 243, Bodl.

sed ipsum os coit atque concurrit, Halm, by adding *os* to the reading of B (Harl. 2662, 4995). *sed ipsum os quoque concurrit*, Spalding after Gesner. In Ioan. I find *sed id ipsum coit atque conc.*, which may show that we ought to read *os ipsum*.

elocutioni, b: om. B (also N Ioan. Harl. 2662 Sal.) 'haud scio an recte,' Halm.

§ 9. **observatione una**, Harl. 4995 M Dorv. and Meister: *observationen* (*-nū* Bg) *in luna* Bn Bg Ioan. N Sal. Harl. 2662, 4829, 11671: *observatione* (*-um* H) *in una* bH: *observatione simul* Halm.

§ 13. **superfluere video, cum eo quod**, Harl. 4995, Voss. 2 Goth. Spald. and most edd.: *superfluere video: quodsi* Halm, and a later hand in Vall. (Becher): *videmus superfluere: cum eo quodsi* Meister, followed by Hild and Krüger (3rd ed.). The commonest MS. reading is *superfluere cum eo quod* (BHFTN Sal. Ioan. Harl. 2662, 4829, 11671, Burn. 243, Bodl., Dorv.), from which *video* seems to have disappeared: the later hand in Bg gives *videantur*.

Meister seems to be right in retaining *cum eo quod*, though his adoption of *videmus* for *video* is unnecessary, considering *mirabor* in the same sentence. *Cum eo quod* (see *ad loc.*) is defended by Günther (de Conj. Caus. apud Quint. usu: Halle, 1881, p. 24): he holds that it is more probable that *video* dropped out of the text than that it 'in illo corrupto *cumeo* latet' (Halm). Becher (Phil. Runds. I, n. 51: 1628) denied that 'cum eo quod' could mean 'mit der Einschränkung dass,' either in Cic. ad Att. vi. 1. 7 or anywhere in Quintilian. He found the necessary limitation in *quodsi* ('wenn dagegen': Cic. ad Fam. xii. 20) and supported Halm's reading (which is also that of Par. 2. sec. m.), explaining the whole passage as follows: 'Ich bin kein Freund des extemporierten Vortrages; wenn aber Geist und Wärme belebend wirkt, trifft es sich oft, dass der grösste Fleiss nicht den Erfolg eines extemporierten Vortrages erreichen kann.' But in his latest paper (Programm des Gymnasiums zu Aurich) he advocates the reading and explanation adopted in the text.

§ 14. **ut Cicero dictitabant**. The reading is far from certain, but it seems best to adhere (with Halm) to the oldest MS., Bn, which is in agreement with N Sal. Ioan., Harl. 2662, 11671, and Dorv. The best alternative is *ut Cicero dicit aiebant* (C, Par. 1, also in margin of Harl. 4950: Bonnell-Meister): b H Bodl. and Burn. 243 give *dicit agebant*, which shows that the older codex from which b is derived probably had this reading, if indeed it is not a mistake for *dictitabant*. Bg gives *dictabant*: Harl. 4995 Goth. Voss. 2, Par. 2, sec. m. *aiebant*: Regius conjectured *ut Cicero ait dictitabant*: so ed. Camp. and Meister, cp. xii. 3. 11. For the inclusion of Cicero among the *veteres* cp. ix. 3. 1 'ut omnes veteres et Cicero praecipue.'

tum intendendus. Krüger (3rd ed.) brackets *tum* (which is omitted in bHM) on the ground that this sentence does not contain, like the next (addit ad dicendum . . .) a new thought, but rather (after the parentheses pectus est enim . . . mentis, and ideoque imperitis . . . non desunt) forms only a further development of what went before (omniaque de quibus dicturi erimus, personaé . . . recipienda): hence also the repetition of participles, habenda . . . recipienda . . . intendendus. H. 2662 gives *tamen* (and is here again in agreement with Guelf.).

addit ad dicendum, B: *addiscendum* (om. *addit*) bHFT. The loss of *addit* seems to have given rise to interpolation: M shows *addit ad discendum stimulos habet et dicendorum expectata laus*. Bonnell prints *Ad dic. etiam pudor stim. habet et dic. exp. aus*: so Vall. For the gerund used as subst. cp. pudenda xi. 1. 84: i. 8. 21: prae-

fanda viii. 3. 45: desuescendis iii. 8. 70 and xii. 9. 17 num ex tempore dicendis inseri possit.

§ 17. **pretium**, all codd.: *praemium* Halm, following Regius.

§ 18. **praecepimus**, edd. vett., occurs in Harl. 4995 and Vall.²: other codd. *praecipimus*.

§ 19. **cum . . . sint consecuti** bHM: *cum . . . sunt consecuti* Bn Bg N. I cannot follow Becher in adopting the indicative here, as at 2 § 6 (*tradiderunt*), where see note. Here *cum* is more or less causal: there it is antithetical. In point of form the two sentences are no doubt very much alike. Here the meaning seems to be 'he who wishes to acquire *extemporalis facilitas* must consider it his duty to arrive at the point where . . . , seeing that many,' &c.

Gertz put a full stop at *tutior*, and for *cum* read *quin*, holding that, on the traditional reading (i.e. with *extemporalis facilitas* as subject), *potest* would be expected instead of *debet*. This suggestion is adopted in Krüger's third edition. H. J. Müller suggested *Nam . . . sunt consecuti*.

§ 20. **tanta esse umquam debet**. This conj. of Herzog I find in the cod. Dorv., and receive it into the text; Halm and Krüger adopt Jeep's *tanta sit umquam*. Bn Bg N Ioan. Harl. 2662 give *tanta esse umquam fiducia*: M has *tantam esse umquam fiduciam*: Vall. *esse unquam tantam fid.*: Harl. 4995 *esse tantam unquam*. Regius made the addition of *velim* after *facilitatis*: Becher thinks it may have dropped out before *ut non*. Meister follows: perhaps rather *tantam velim* (t^m) *esse unquam*.

§ 22. **consequi**, Spald.: *non sequi* bH: *sequi* MC Harl. 4995, 4950: om. Bn, Bg, N Sal. Ioan. Harl. 4829. Becher would omit it, explaining *utrumque non dabitur* as 'vim omnem et rebus et verbis intendere.'

§ 23. **satis** Krüger (3rd ed.) brackets, considering it to be the result of a dittography, and comparing what follows deinde . . . aptabimus vela et disponemus rudentes. It seems however quite genuine.

§ 24. **non labitur**. Perhaps the most that can be said for this reading (which is that of Spalding, following earlier edd.) is that it is undoubtedly better than *non capitur*, which occurs in Bn Bg H Ioan. M and most codd., and is adopted by Halm and Meister. *Capitur* is explained in the Bonnell-Meister ed. by reference to such phrases as 'altero oculo capi' and 'mens capta' alongside of 'mente captus' in Livy: it is not 'lamed' or 'weakened.' This can hardly stand. Another reading is *rapitur*, which Halm thought might be right: but the notion of 'snatching away' seems too violent for the context, though appropriate enough in the passages quoted in support, vi. pr. § 4 a certissimis rapta fatis, and Hor. Car. iv. 7. 8 quae rapit hora diem. Hild suggests *animo* (or *mente*) *non labitur*: Jeep *non carpitur* (cp. Sen. Nat. Quaest. 2. 13 totum potest excidere quod potest carpi): Becher *non abit* (cp. ix. 4. 14 abierit omnis vis, iucunditas, decor). The passage invites emendation: *non cadit* might stand alongside of Becher's *non abit*, or such a future as *servabitur* or *retinebitur* could take the place of the negation, though we should then look for *deperdet* instead of *deperdit*.

non omnino B and codd.: *omnino non* Gesner, followed by Halm.

§ 25. **est alia exercitatio**, Harl. 2662 (Guelf.), 4995, 4950, 4829, 11671, Burn. 244, M, C, and so Krüger (3rd ed.): *est illa* BH Bodl. Burn. 243 Dorv.: *est et illa* Spalding Halm and Meister (cp. ix. 3. 35 est et illud repetendi genus, quod . . .).

utilior (Halm and Meister, following Spalding and 'edd. vett.') Vall.², Harl. 4995: all other codd. *utilitatis* (Halm: 'ex utilis magis?). In support of his proposal to read *maioris utilitatis*, Kiderlin (Blätter f. d. bayer. Gymn. 24, p. 90) compares ii. 4. 20 quod non simplicis utilitatis opus est: and xi. i. 60 quod est sane summae difficultatis.

§ 26. **quam illa**: so all codd. Gertz *quam in illa* (sc. exercitatione), and so Meister. This is opposed by Becher (Bursian's Jahresb. 1887, p. 49), 'Zu *componitur*

ist Subjekt *exercitatio cogitandi totasque m. vel silentio* (*dum tamen . . . ipsum*) *persequendi*, d. h. dem Sinne nach *tacita oratio*, wie *dum t. q. dicat i. s. i.* zeigt, zu *illa* ist Subjekt *vera oratio*; *componitur oratio* aber ist nicht auffälliger als *explicatur exercitatio*.'

§ 27. **ut Cicero . . tradit.** Krüger (3rd ed.) follows Gertz in transferring this parenthesis to the end of the previous sentence, after *ubique*. Becher rejects it as a gloss.

aut legendum b M: om. BN Sal.: *vel ad legendum* Vall. Becher would omit it, on the ground that the whole chapter is concerned only with writing and speech, and even with writing only so far as it promotes the 'facultas ex tempore dicendi.'

§ 28. **innatans** Stoer: *unatrans* BN Ioan. Sal.: *inatrans* bH: *iura trans* Harl. 2662: *intrans* FM Vall.[1].

§ 29. **an si**, Meister (following ed. Camp.): *ac si* bHFT Burn. 243: *an* Bn Bg M.

debent, all codd.: *debemus* Krüger (3rd ed.) after Gertz. Either seems quite appropriate to the conditional use of the participle: 'when men are debarred from both, they ought all the same,' &c.

sic dicere. The grounds on which I base this emendation are stated in the note *ad loc.* Bn Bg HN and most codd. have *inicere*, which looks as if some copyist had stumbled over the repetition of the letters *-ic* in what I take to be the original text, whereupon the preceding *tamen* (or *tam̃*) would assist the transition to *in*icere. Cp. the omission of *sic* in most codd. in *ut sic dicerim* 2 § 15. Halm (after Bursian) wrote *id efficere*, and so Meister. Other attempted emendations are *vincere* M. Harl. 4950, Burn. 244 Vall.[2]: *tantum iniicere* Harl. 4995: *inniti* or *adniti* edd.: *id agere* Badius: *evincere* Törnebladh.

§ 32. **et in his**: *in his* Halm and Meister: *ne in his* BN Ioan. HMC Dorv. Bodl.: *ne in iis* Harl. 2662: *vel in iis* Spald.: *vel in his* Bonnell and Krüger (3rd ed.). I venture on *et*, which seems to help the antithesis with *in hoc genere* above: v. *ad loc.*

velut summas . . . conferre. So Bonnell (Lex. p. 139) Halm, Meister, Krüger (3rd ed.). The MSS. vary greatly: *vel in summas in* (*sine* bH: *sive* Harl. 4995) *commentarium* Bn Bg Dorv. Bodl. Harl 2662: *velin summas et* (suprascr. *in*) *commentarium* N: *vel insinuamus sine commendarios* M: *commentariorum et capita* Harl. 4950. Other conjectural emendations are *velut in summas commentarium* Spald.: *mihi quae scr. velut in commentarium summas et c. conf.* Zumpt: *nec in his quae scrips. velim summas in commentarium et capita conferri* Frotscher; *vel in his quae scrips. rerum summas* (cp. Liv. xl. 29. 11 lectis rerum summis) *in commentarios conferre* Jeep: *ex iis quae scrips. res summas in commentarium et capita conferre*, Zambaldi.—(on the ground that with *conferre, ex his* gives a better sense than *in his*). To these may perhaps be added *et in his quae scrips. velut summas in commentariorum capita conferre.*

In the Blätter f. d. bayer. Gymn. (1888) 24, pp. 90–91 Kiderlin discusses the whole passage. Keeping to the reading of the oldest MSS. (*ne in his*) he proposes *ne in his quae scripserimus erremus*: 'damit wir nich bei dem Vortrage dessen, was wir geschrieben haben, den Faden verlieren': cp. the use of *errare* xi. 2. 20 and 36. He rejects the various conjectures suggested above for *vel in summas* on the ground that it is impossible to explain 'summas in commentarium et capita conferre.' What is the meaning of 'entering the chief points in a note-book and heads' ('den Hauptinhalt in ein Gedenkbuch und einzelne Hauptabschnitte einzutragen'—Bonnell-Meister)? Can the note-book and the 'heads' be conjoined in this way? You can make an entry in your notes, but not in 'capita': 'in ein Gedenkbuch kann man eintragen, in Hauptabschnitte aber nicht.' Baur's version is excluded by the order of words: 'den Hauptinhalt und die einzelnen Punkte in ein Gedenkbuch eintragen.' Lindner's is even less satis-

factory: 'welcher zufolge man auch von dem, was man geschrieben hat, den Hauptinhalt nach gewissen Hauptabschnitten eintragen soll.'

Kiderlin thinks the context shows that the essence of Laenas's advice was to enter the chief points in a memorandum. This demands the elimination of the unmeaning *et* which wrongly conjoins *commentarium* and *capita*. Again as *summa* and *caput* are synonyms for 'Hauptpunkt' (cp. iii. 11. 27 and vi. 1. 2) one of the two may very well be a gloss: and the *vel* in *vel in summas* seems to show that these words were originally a marginal gloss to explain (*in*) *capita*. Kiderlin therefore proposes to transform the text as follows: *ne in his quae scripserimus* erremus [*vel in summas*] *in commentarium capita conferre*.

quod non simus, Regius, Frotscher, Becher, Meister, Krüger (3rd ed.): *quod simus* Bn Bg Ioan. M Dorv.: and so Halm: *non simus* bHT Bodl. In explanation of *quod simus* Spalding says 'ubi satis fidere possumus memoriae ne scribendum quidem esse censeo'; and so Prof. Mayor (Analysis, p. 56), 'We are even hampered by writing out at all what we intend to commit to memory: bound down to the written words, we are closed against sudden inspirations.'

hic quoque, Bn Bg and most codd.: *hoc quoque* Harl. 4995: *id quoque* bHM.

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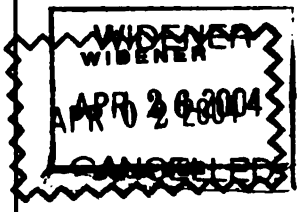
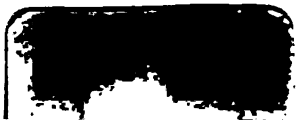
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